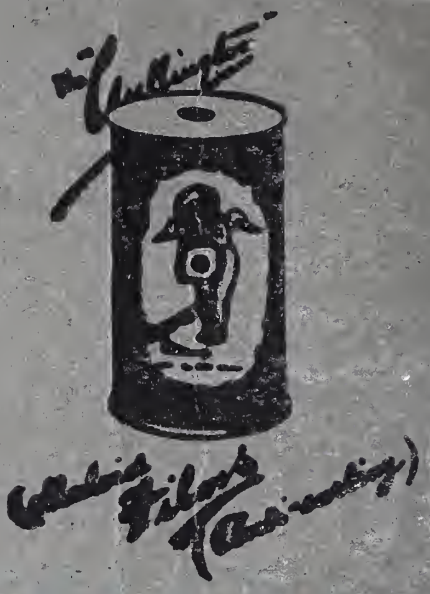
PHOTOGRAMS OF THE YEAR

1904

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DAWBARN & WARD.
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For
Superb
Results
THE



Wellington
S.C.P.

Matt, Glossy, Art White & Art Tinted.

AND

BROMIDES (Platino = Matt)

Smooth and Rough, also "Enammo."
For Autumn and Winter Months.

WELLINGTON & WARD,
ELSTREE, HERTS. . . .

TR646
1916

Camera Club.

PHOTOGRAMS OF THE YEAR, 1904

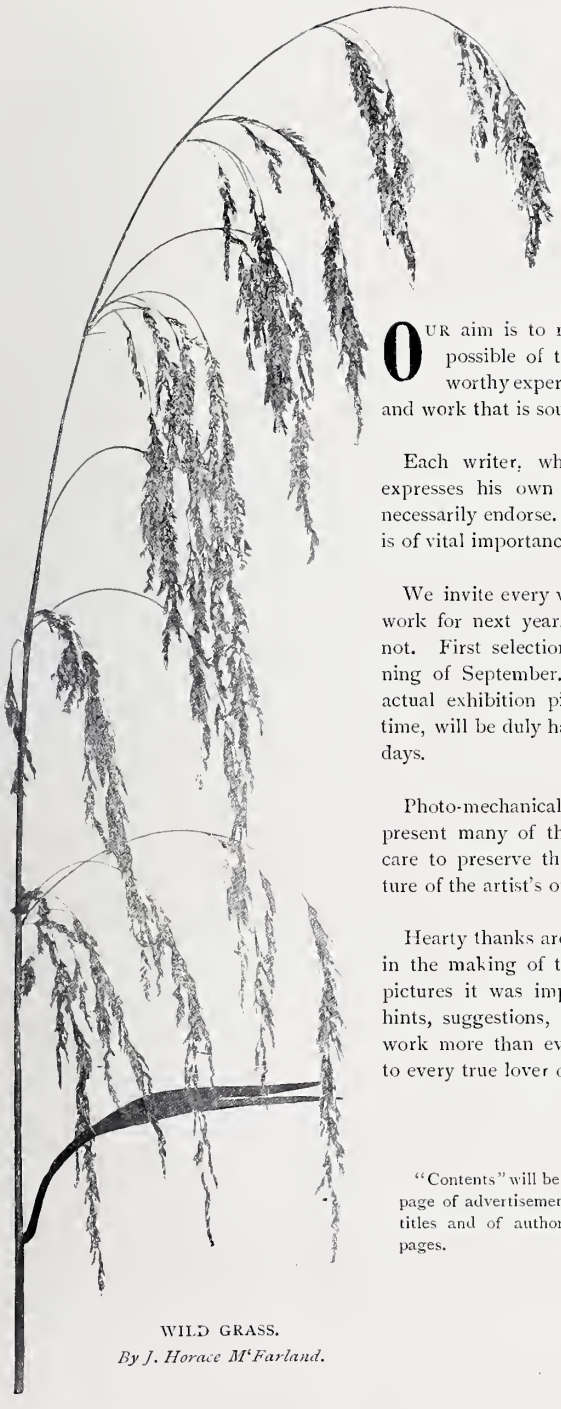
Is photography art? No.
Can it be used to express artistic feeling? Yes.
Then let us so use it.



A GATEWAY TO FAIRYLAND.

By Charles H. L. Emanuel.

Salon, 79



WILD GRASS.
By J. Horace M'Farland.

Explanation and Acknowledgment.

OUR aim is to represent all schools, and as many as possible of the promising aspirants; to reproduce worthy experimental work (even though imperfect), and work that is sound (even though old-fashioned).

Each writer, whether his matter is signed or not, expresses his own opinion, which the Editors do not necessarily endorse. In art, dogma is fatal, free thinking is of vital importance.

We invite every would-be picture-maker to submit his work for next year, whether intended for exhibition or not. First selection, early in August; second, at beginning of September. Exhibitors are asked to send the actual exhibition pictures; which, if they reach us in time, will be duly handed to the exhibitions on receiving days.

Photo-mechanical reproduction must inadequately represent many of the originals, but we use all possible care to preserve the tone-values and to suggest the texture of the artist's own print.

Hearty thanks are hereby given to all who have helped in the making of this book; including many for whose pictures it was impossible to find space. We ask for hints, suggestions, and other help toward making this work more than ever "an incentive and an inspiration to every true lover of photography."

"Contents" will be found on the fourth page of advertisements, with indices of titles and of authors' names on later pages.



LISIEUX.

By Robert Demachy.

R.P.S. One-man Exhibition.



PORTRAIT OF A MAN.

By Miss Aileen Tillman, a student in Paris.

Pictorial Photography in France.

By Robert Demachy.

THE 1903–1904 season has shown itself a most favorable one for the school of pictorial photography. The quality of both public and private exhibitions, the official recognition of photography's claims, and the appreciative attitude of press and public, are proofs of the marked progress that has been made in a very short time.

The annual series of photographic events opened with M. Le Bègue's one-man show at the Otto Galleries, where Mr. Steichen exhibited such a fine collection of paintings and photograms just before he left Paris for the United States. M. Le Bègue up to now had only carried on an occasional flirtation with gum—and gum had treated him accordingly. For it is a process that wants to be wooed, and will not be trifled with. This time M. Le Bègue has devoted himself seriously to the all-absorbing method, and he has got his well earned



AUTUMN. *R.P.S. One-man Exhibition.*

By Robert Demachy.

reward. The fifty or sixty prints—portraits, figure studies, and studies from the nude—which were hung at the little *bonbonnière* of the Rue Royale far surpassed in artistic excellence and in clever technique anything he has hitherto shown us. M. Le Bègue has always been a real artist, and gum bichromate has allowed him to prove it. His show was well attended, and attracted considerable notice from Parisian painters. Let us hope that his brother worker M. Paul Bergon will follow his example and find time between the composition of a *suite d'orchestre* and the study of pelagic diatoms to give us some poetical souvenirs, in gum, from the Herblay island—the dream of the open-air photographer. It is only a few weeks ago that I received the rare favor of an invitation to this Eden—a favor shared by Major Puyo alone, for MM. Le Bègue and Bergon do not care to have their pet corners deflowered by numberless cameras, and they are quite right. It is a wonderful place, scarcely an hour from Paris, and yet as secluded as the wildest Breton moor. Wild indeed, for trees, bushes and creepers have grown and multiplied untouched for the last fifty years, and paths have had to be literally cut through the thick undergrowth as in a virgin forest. Yet the first series of pictures for an important work of illustration by photography undertaken by M. Bergon, have been taken on his staircase—Boulevard Haussmann—and the rest in his rooms. The irony of fate!

The annual Salon of the Paris Photo Club was held for the first time in the Palace of Fine Arts of the city of Paris, known as the Petit Palais, at the same time as the first international exhibition of photochromy—a distinct show, but organised by the same Club. The galleries were graciously lent by the Prefect of the Seine and the Municipal Council, and profusely decorated with flowers and green plants from the hothouses of the city. The Exhibition was opened by the President of the Republic, followed by the Prefect and the President of the Municipal Council, who all seemed not a little astonished at the rapid development of pictorial photography. Fifteen hundred frames were sent in, and seven hundred and fifty where hung—amongst which seventy frames of the Photo-Secession and about twenty frames sent by invited artists from abroad, did not pass before the jury. The number of visitors (ten thousand during the month of May) was higher than it has ever been, and the financial results proportionately excellent. But from an artistic point of view the Salon would have been still more convincing if two hundred good but uninteresting pictures had been unmercifully rejected. Yet the weeding-out process—when one is on the spot and sees batches of seven or eight pictures, sent in by one man, rejected *en masse* over and over again—seems severe enough for the moment. I counted amongst the accepted works nearly two hundred solitary pictures picked out from series of four, five or six. Indeed the eliminatory work was conscientiously, if not severely, performed.

The exhibition was especially conspicuous by a sort of renaissance of polychrome gum—as exemplified by the remarkable work of Major Puyo, M. Le Bègue, M. Grimprel, Hachette and de Larminat. These gentlemen, in complete opposition to the German gummists, have used purely conventional tints, following the school of the black and white artists of the eighteenth century, to whom we owe the charming "crayons aux trois couleurs." A touch of color



PORTRAIT IN FOUR COLORS.

By Major C. Puyo.

here and there, fanciful harmonies in the background, strong accents due to the superposition of several untouched coatings in well chosen spots, but no imitation of natural colors—these are the methods, the right ones, in my opinion, adopted by the modern French workers in polychrome. In black and white, Mlle. Laguarde, with multiple coatings, has succeeded in giving us strong and yet delicate pictures full of sentiment. M. Dubreuil, under the influence of Mr. Walter M'Ewen, it seems, shows some well composed and interesting things. MM. Bucquet, Sollet, Bergon, etc., have kept their usual high standard of excellence. On the whole, the French have made good and sound progress. The English school represented by Messrs. David Blount, Davison, Horsley Hinton, Chas. Job, A. Keighley, Viscount Maitland, Mummery, Miss and Mr. J. C. Warburg, etc., have attracted very flattering attention. Their mastery in landscape work is now quite a recognised fact.

The first International Exhibition of Photochromy was intended for a purely technical show; yet when examined from an artistic standpoint there were some interesting lessons to learn amongst its numerous exhibits. It seems that the commercial three-color process is now capable of making most perfect and faithful reproductions of *man's* work in colors; in other words, that by the use of pigments and photography an absolute duplicate of the original *pigmentary* combination can be produced. But whenever the photochromist tries to copy Nature's colors with his pigments, he utterly fails to do so. The truth is, perhaps, that the painter does not copy Nature in a servile manner like the lens does: he gives but an illusion of Nature's colours, a simplified *résumé* of the general effects of color—a thing which the three-color process is, up to now, incapable of doing. Moreover, in the case of reproductions of paintings, tapestries, etc., the photographer is mostly at liberty to compare his first results with the original itself, and to modify the tone and depth of his primary colors until he is satisfied. With landscape work this is practically impossible.

Major Puyo's private exhibition, which opened a few days after the close of the Salon, was meant to be a practical demonstration of the qualities of certain lenses for artistic portraiture, the curves and corrections of which had been calculated by M. de Pulligny and Major Puyo. The pictures taken with these lenses were printed straight on Ilford paper, so as to show clearly the various effects furnished by the new studio telephoto lens, the chromatic single and double meniscus combinations, etc.—working at *f*/10, *f*/7 and *f*/5.

The softness of Major Puyo's pictures is extremely pleasing. There is no actual blur, no disagreeable fuzziness; the accents are strong and well defined, the depth of focus quite exceptional, and the indescribable mellowness of the image I have never seen equalled. But the cost is so ridiculously small, that I suppose the Pulligny objectives will have but small success amongst amateurs. Several of the foremost Parisian opticians and a quantity of professional photographers visited Major Puyo's studio, and were very much struck with his successful results.

In the provinces we see the growing influence of the Paris Salon at work. From purely local—and mutual admiration—concerns, these exhibitions have changed into select and educational shows. Most committees have totally set

aside medals, competitions, and classes; those who have not, still manage to keep a non-competitive section for invited work. At the head of the former comes the Nice Exhibition, under the able direction of M. Bellivet, who during the last winter season opened the doors of the Artistic Club to gum only. The show was excellent, and made a considerable stir amongst the southern societies. M. Bellivet is the first organiser who has admitted unframed gum prints. The Toulouse Exhibition has followed suit, and lately the Vienna Photo Club Salon. This initiative is due to a visit that M. Bellivet paid to my studio during my private exhibition in May 1903. None of the fifty prints on the wall were framed, and the effect was quite pleasing to the eye, to say nothing of the absence of the disturbing reflections that are quite impossible to avoid with glazed frames. I followed the same plan at my studio last May, and met with universal approval. It is a good plan for gum prints. Moreover, the cost of carriage is reduced to a minimum; the storage, hanging and repacking are easy; there is no risk of breakage, and with a few elementary precautions in handling the prints, they suffer no damage whatever.

Before ending this short review of the photographic season in France, I wish to call attention to a cinematograph *séance* which took place at the Paris Photo Club in the winter, and which gave me for the very first time quite a vivid sensation of art. The films had been taken in the Holy Land by a Jesuit father who was also an artist, and he had chosen amongst historical spots those that allowed of pictorial composition and movement, such as the women at the fountain in Bethlehem, the reapers in the field of Boaz, etc. The figures were not posed, or did not appear to be, which comes to the same thing; and the graceful movements of the Fellah women, the soft undulations of their flowing draperies, the waving tendrils of the vines under the silent breeze, made the elements of really beautiful pictures.

We have suffered from so many "cinematographical" atrocities that it was a question if cinematography could lend itself to pictorial effect. This most interesting *séance* at the Paris Photo Club proves that in the hands of an artist, it may.



RETOUR DE VESPRES. *Salon, 171.*

By Mlle. C. Laguarde.



A MEMORY OF BYGONE TIMES.

By the Rev. H. R. Campion.

Pictorial Photography in British Columbia.

By H. Mortimer Lamb.

As doubtless the readers of *Photograms of the Year* are aware, British Columbia, a country of great distances, having in fact a larger area than France, Germany, and Great Britain combined, is very sparsely populated, its people numbering in all about a hundred and fifty thousand souls. Hence it is scarcely a matter of wonder that in so new and isolated a country matters artistic have so far been reckoned of but small account in the money-making struggle upon which most energies are bent. In the towns, more especially in the relatively old-established city of Victoria, the capital of the Province, however, a change for the better in this regard is becoming manifest, evidences thereof being found in the adoption of more tasteful styles of architecture in both public and private buildings; in the fact that the erstwhile prized elaborate plush-covered furniture is no longer fashionable; while the print shops now find a ready market for good reproductions of the works of both old and modern masters, in place of the vile daubs and lithographs which were at one time so popular. It is astonishing what influence one man may exert in improving public taste, and there can be no doubt that to Mr. S. Maclure, an architect of Victoria, very considerable credit is due for such artistic development as has taken place in recent years. This gentleman, who is, by the way, president of the Victoria Brush and Camera Club, has also done much to raise the standard of photographic work, and both amateurs and professionals owe much to his kindly advice, sympathy, and criticism.

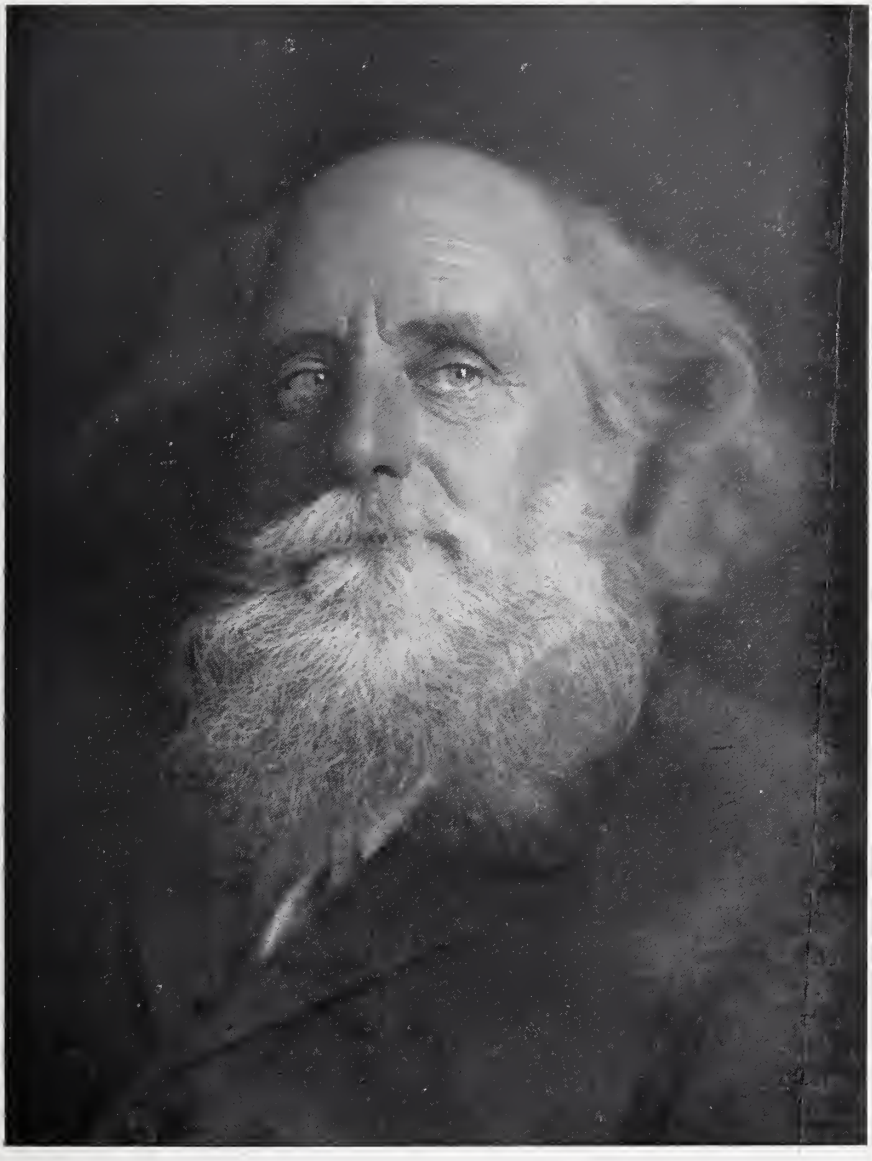
In Western Canada pictorial photography—or rather the effort in that direction—is of very recent growth, and I think I am safe in saying that none of the few British Columbians (some half-dozen or so) engaged in the endeavor to employ photography as a means of artistic expression have served a longer apprenticeship than from two to three years. The progress made in this short time is decidedly gratifying, considering the disabilities associated with the effort. Not only is there some difficulty and extra expense in securing suitable photographic materials (such as isochromatic plates, carbon tissues, etc.), but workers here miss the advantage of seeing the work of advanced American and European pictorialists, and of attending lectures and demonstrations, advantages which may be freely enjoyed by those in thickly populated old-world centres. The examples of local work I submit with this short article must speak for themselves.* Of the strictly professional photographers, J Savannah, of Victoria, has striven very earnestly to raise the artistic standard of his work, and in the last two years has made a most notable and commendable advance. He is particularly happy in some of his portraits of children, and his treatment of drapery is also frequently exceedingly good. I consider, however, that his study

* An excellent collection. Want of space prevents our using more than the two examples on pages 16 and 17.—Eds.



STUDY OF A CHILD'S HEAD.

By H. Mortimer Lamb, British Columbia.



PORTRAIT.

By J. Savannah, Victoria, B.C.

of an old man's head reproduced herewith is a particularly fine example of portraiture, which would challenge attention in a far larger city than Victoria. The flesh values are well rendered; the lighting has been cleverly managed to give the fullest possible relief and roundness to the features, while the expression and pose are pleasing and characteristic. If one were inclined to be captious, fault might perhaps be found with the somewhat irritating sharpness with which the beard is treated, compared with the soft treatment of the hair round the ears. The hardness of the beard detail, accentuated as it is by the strong and rather unnecessary light on the left side of the face and under the chin, is not good; this, and a suggestion of distortion from the use of a too short focus lens, apparent in the shape of the skull, detracts considerably from the general composition, striking though it is.

S. J. Thompson, a professional landscape photographer of Vancouver, has produced a very fine collection of well-composed pictures of mountain scenery on the line of Canadian Pacific Railway. The work is commercial rather than pictorial, being generally sharply focussed without any attempt as a rule at concentration of interest, while the sentiment suggested in the presence of lofty peak and battled crag is rarely depicted. At the same time it should be noted that in the summer months, when it is alone practicable to photograph here, the difficulty of rendering rocky mountain scenery in a pictorial manner by direct means is very great, for the clearness of the atmosphere gives an appearance of extreme sharpness to all objects, so that middle distance and distance are almost as one in point of definition.

I send examples of the work of four amateurs, each of whom specialises in one or the other direction. Thus F. G. Fowkes takes a special delight in seascape and marine studies; F. Burrell devotes much attention to the portrayal of flowers; while Mrs. Dunbar Taylor, of Vancouver, and myself are occupied chiefly with portraiture pure and simple, though I personally, if I could adequately express what I see, would prefer landscape.

Mr. Fowkes has a natural gift of selection, and without having, so far as I am aware, studied design, his compositions are rarely if ever unfortunate.

Mr. Burrell is an extremely clever technician, as his flower studies demonstrate. At times they appear to me to show rather over-correction of the yellows, but the flowers are very cleverly modelled and have a fine semblance of relief. They can scarcely be criticised from the pictorial standpoint.

As to my own work, while leaving criticism to the tender mercy of the editors, I feel I have made a sufficient advance since last year to realise how far short I fall at all times from reaching the standard at which I aim—and the worst of it is that this standard will not remain stationary. I often wonder whether the self satisfied individual derives more pleasure from life than he who, aiming at a higher mark, can never be content by reason of his limitations. To me photography is a constant source of disappointment, but the delight it affords, the lessons it has taught, the calm joys and new interests it has brought into my life by giving a keener appreciation and knowledge of the beauties and mysteries of nature, these far outweigh the memory of months of resultless labor and the realisation of the considerable futility of present efforts.



GOSSIP.

By T. Leedham, Auckland, N.Z.



A MISTY SUNRISE.

By Samuel Thompson.



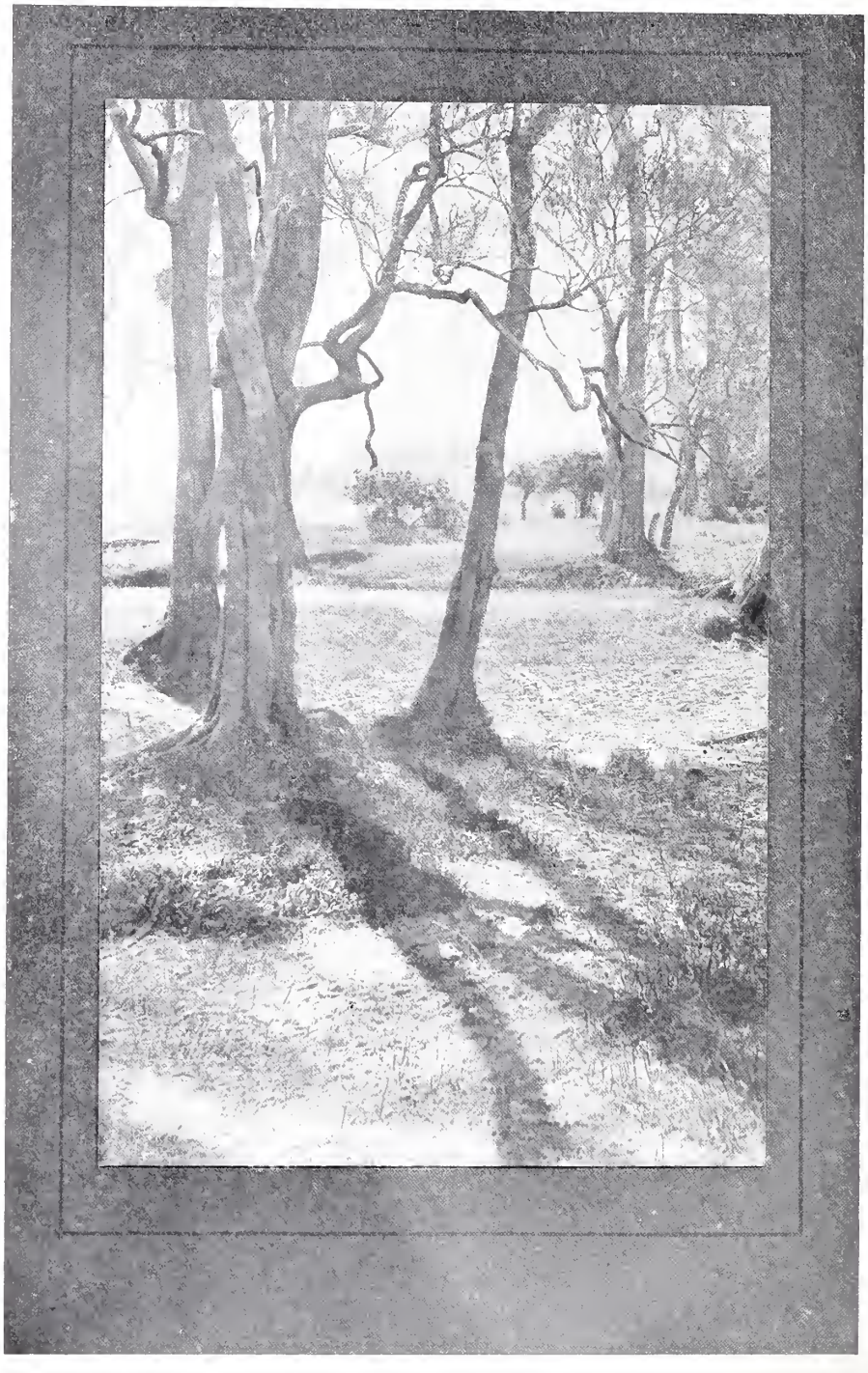
NEAR AMBERLEY. *Salon, 75.*

By J. C. S. Mummery.



THE SONG OF AGES.

By Mrs. G. A. Barton.



A SUNNY AFTERNOON.

By W. Churchill Fisher, Sydney, N.S.W.



PORTRAIT.
By Herman C. Krutli, Bondi, N.S.W.

Notes from Australia.

By A. H. Hill Griffiths,

Editor of *The Australian Photographic Journal.*

1903–4. The progress and developments of photography in Australia during this period were undoubtedly fairly and fully indicated at the International Exhibition of the Photographic Society of N.S.W., held at Sydney in December 1903, and I may safely centre the incidence of my remarks from the standard there demonstrated.

It was the best and most successful show yet held in the States, chiefly by reason of the artistic atmosphere which hovered over it, and also by reason of the manner in which it was conducted.

The Governor, Sir Harry Rawson, K.C.B., opened the Exhibition, and it was held in the Galleries of the Royal Art Society of N.S.W. These two facts tend to intimate that those people who can best appreciate the art side of photography are lending it their support, and also that our brush artists are acknowledging its pictorial possibilities and attainments. The local press, too, were liberal and encouraging in their reports —due praise being tempered with criticism. From which it will be inferred that the interest already aroused in Australian photography continues.

The works of David Blount principalled the show, but the exhibits of several Australians compared very favorably with the best of them; those of Temple Stephens displaying a well developed artistic temperament, and others by W. C. Fisher, J. Kauffmann, F. A. Joyner, and E. C. Joshua, vieing very closely. Others, again, were in close proximity. Judging from the collection of pictures at this Exhibition, to say whether the year has been a progressive one in the matter of the pictorial side of photography needs no question.

The Council had decided that selection by a Committee should be waived, and all work sent in found a place on the walls. This afforded a unique opportunity to observe what vein of thought the aggregate of our craftsmen seek to express in their work. This made the Exhibition particularly interesting, as it very decidedly reflected some of our national characteristics, and these, I think, might be borne out in our better work, and, too, should be kept in mind in viewing Australian pictures beside those of European workers.

A thought which emanated from the preceding observation is this:—What might be the characteristics of Australian pictorial photography by reason of national temperament and environment? The subject, to my mind, is an

exceedingly broad one, but a surface review of it may strike a responsive chord in workers in other parts.

First of all, I should mention that we are fast forming, if we have not already established, an Australian "School," and it is upon the question of "what might be," or "what should be," that my thought chiefly bears.

We have cried aloud to see the works of our betters over sea, and no one, I believe, has cried louder than myself. Whilst by no means relinquishing that desire, yet facing the possibility of having a pure Australian School, I am inclined to ask, "Is it altogether an unmixed blessing for us to have them, and what permanent influence would a collection of selected European photograms have upon us? Might it not possibly take away the promise of a pure Australian School and taint it with something foreign in a twofold sense?"

Perusing the leading old-world magazines, it is easy to detect the influence of a national temperament. Some three or four years ago Hintontype characterised the English landscape pictures; the field of view of most of them suggested an old-time political cry, "three acres and a cow." The example is, however, not altogether attachable to Horsley Hinton, but is a reflex of national temperament piped to the tune of "Beautiful *little* England." It must not be thought that I am uttering a heresy against Mr. Hinton's or British work; far from it, for I appreciate it keenly—but would an imitation of it help to build an Australian School? Is it not too conservative?

Turning to the American Schools—there are several—I see, perhaps, more hope of benefit from them. They are an open-minded people, a people of invention, a people willing to court new ideas. Individuality will tell with them, and although in both 'scapes and portraiture British work is, in my opinion, composed on better lines, I maintain that the art of pictorial photography practised in the United States will ultimately exhibit a larger proportion of individual expression than in any other country, merely because they are the most creative race.

The French School has its own peculiar characteristic, which I think Mr. Demachy has defined for me, when he wrote in *Photograms of 1903*, "The French are extremely sensitive to . . . ." He might have stopped at "sensitive."

German work—like the people—is made up of theory, and would not be likely to arouse our own national instincts. And so one might go on, only to find, like a child, that what we want most is, after all, not best for us.

Now, as to an Australian School independent of copying from foreign sources, by what might or should it be characterised? I must come directly back to my observations at the aforementioned Exhibition. Light prevailed in most of the pictures, which gave a pleasing contrast to the sprinkling of English and other foreign work. Light, I think, should be the predominating element characterising Australian photograms. The sunlight of this land, according to my judgment, is distinctly different from the sunlight in other climes. It is exceedingly, I might say excessively, reflective, due no doubt to the crystalline atmosphere which prevails. These combined factors in the matter of landscape photography reveal a precision of detail somewhat less appreciated in the generality of modern photograms than Nature *here* claims; and which, in the endeavor to obtain tone values or tone quality, has to be reckoned with.



AUSTRIAN GIPSY.

By Mrs. Minna Keene, Cape Town.



A RIVER BEND.

By P. Starling, Mudgee, Australia.



IN GLOOMY WINTER.

By James Hornby, Ballarat, Victoria.

The foliage of Australia is comparable in color to that of Southern Italy, there being few greens free from a golden-yellow tinge. Blues, yellows, and reds of various and striking shades are often very pronounced in our landscapes; in fact, so brilliant are these colors during the nine months of full sunshine that artists or laymen who have not sojourned with us might question their existence. The rocks and stones, too, especially along the coast, simply glisten with their almost wonderful variety of colors. Our mountains either stand bold and hard in outline against a clear blue sky, or are clothed in a mist, describable in color as an ultramarine mezzotint. The Australian by nature takes an expansive, broad, and liberal view of things. He does not have the same regard to details or sentiment as does the over-sea craftsman. He is ambitious, and his ambition looms speculatively upon large things. The Australian speaks of his land by thousands of acres and his sheep by hundreds of thousands. Hence we get a reason for the broadness of view given in his pictures, together with an abundance of light and a variety of color. Such, I maintain, are the characteristics by which a pure "Australian School" in pictorial photography *might* or *should* be known. The free, almost careless mannerisms, and the dashing spirit of Antipodeans should mark their work distinctly from that of English and Continental Schools. As a further descriptive comparison I would say that the more sonorous tones which are obtainable in the centre of the piano best represent the harmony in English pictures. The inventive work of America might be found anywhere along the whole keyboard of the instrument, while Australia can only be represented at the extreme ends, and principally amongst the higher octaves.

A correspondent residing in an outlying township some hundreds of miles from the city—and who is of an artistic temperament—in reply to my question, "In what way does environment influence your artistic aims?" writes:—"I matriculated in a milking yard, and graduated between the plough handles. From this you will understand that whatever artistic temperament I possess has been influenced by environment that is free, clear, and decisive. On that account the 'fuzzytypist' and 'impressionist' schools exercise little or no fascination for me. Art has been described as nature seen through a temperament. When I try, per medium of (certain photo magazines) to inure myself to the art side of photography as represented by the reproduced work of 'impressionists,' I often think that art must be both nature and temperament obscured by a fad."

Having said so much tending to advocate a pure Australian School, and suggesting some distinction from other national schools, it may appear strange that I should still again announce myself a staunch persistent advocate for the importation to Australia of a collection of photograms by the leading old-world exhibitors. The closer students of music, painting, sculpture, etc., learn something from a study of other nations' works without destroying their own individuality. So, too, may we obtain similar useful knowledge from a study of others' photograms, but not by having recourse to *imitation*, as is noticeably the case with some work which I have seen lately, and which was palpably after some imported works, but so much "after" as to merit practically nothing.

Now I trust, Mr. Editor, that I have not harped upon the one string too long,



A SEA OF SNOW.

By Spurling & Son, Tasmania.

and thereby trespassed upon the space allowed me to record what has taken place respecting our topic "pictorial photography."

The N.S.W. Photographic Society's Exhibition was the means of an increase in the membership of the Society, which has almost doubled its numbers since my last notes to *Photograms*. Most of the members are directing particular attention to the pictorial, and those who are not ambitious in this respect are happily in sympathy with their fellow-members. Those few whose names I have mentioned in previous letters are still to the fore, and during the past year the names of W. E. Gates, F. W. Proctor, A. R. Wheeler, and Norman Deck have come into note. Next year will doubtless bring you some specimens from these new men.

The country clubs in N.S.W. are not pressing so enthusiastically as was the promise last year; their energies being roused when some agricultural show opens a section for photography, or upon the occasion of the local church bazaar.

As is the case in other States, the obscure worker is happened upon here and there, differing from the city man in that he cannot be persuaded to exhibit or even lend his work for criticism. Some photograms by Mr. P. Starling, which I have submitted to you, might be held to be typical of the best country work (amongst amateurs), no individual specialising in any one direction.



AN INTERESTING GAME.

By Hugh A. B. Mackenzie, Ballarat, Victoria.

The South Australian Photographic Society's Annual Exhibition was held in October 1903, and as a whole was a decided success. The exhibits, some 300 in number, were gathered from England, India, Cape Town, the Australian States, and New Zealand. The Society of Arts' room proved eminently suitable, and was probably part reason for the large attendance of visitors which materially augmented the Society's funds. As the pictures from this Society's exhibition were sent *en masse* to the N.S.W. Exhibition, what is said of the one applies largely to the other. A marked feature was the almost entire absence of glossy prints, and the introduction of pictures in gum-bichromate. Carbon, platinotype and toned bromides found a fairly even proportion of workers, who sought to express their pictorial feelings through those means. The usual harmony of the last few monthly meetings of the S.A. Society has been marred by internal dissensions over exhibition matters. Some of the present officers are not enthusiastic in pictorial work, and chiefly on the score of economy, have decided not to hold an independent exhibition this year, but a scheme for joining in the exhibition of the Chamber of Manufactures has been submitted. This proposal has evoked a good deal of opposition, as it is thought possible that the Society's section will be relegated to the level of a mere side show, that there will be a loss of prestige, and that the good work done in past years towards elevating the public taste will be undone. The controversy over this matter has brought to a head a proposal that has been in the air for some time, namely, the formation of an "Adelaide Fine Arts Club," the main object

of which will be "the encouragement and advancement of art." The scope will include artists in painting, sculpture, designing and photography, and it is hoped that out of the present "evil day" may come a wealth of good.

The Malvern Camera Club have changed their name to the Adelaide Camera Club, and have taken premises in the city. Their step forward has not affected the parent Society, as they work on the same lines. The country clubs, Kapunda, Mount Gambier, and Port Pirie seem to be holding their own, though the pictorial side is not over represented.

Speaking of individual South Australian workers, Douglas Scott is one of the most promising of the younger ones. H. Ashworth, a most retiring worker, is keenly interested in the pictorial; his forte is printing in gum-bichromate. J. Kauffmann and F. A. Joyner I have already referred to, and others doing well are C. E. Rainsford, T. H. Stoward, A. H. Kingsborough, Mrs. Jay, who devotes all her attention to figure studies, and Miss Kingsborough, whose interest is in flowers.

The South Australian fraternity are still regretting that they have not yet seen the masterpieces of European photographers. In an interesting letter I have received from A. H. Kingsborough this regret is emphasised, with the remark that at a recent Capetown show a large and representative collection of English work was exhibited. Mr. Kingsborough adds: "Reiterate your previous requests to the Editor of *Photograms*." From every State I hear this cry.

Of workers in Victoria, Temple Stephens and E. C. Joshua, whom I have already mentioned, are possibly the most artistic, though A. J. Campbell approaches very closely to the same standard. J. Glover, A. G. Prebble, J. Davis, H. Serle, and A. J. Ralph are each showing very commendable work. Together these gentlemen have aroused an appreciable amount of enthusiasm in the Art side of Photography for the first time (?) in Victoria.

The parent Society in this State—The Amateur Photographic Association of Victoria—has grasped the handle and is about to turn the wheel of real progress. Some few months past a number of its members, whose sympathies lie with the pictorial element, resigned from the Association, and with a few outsiders formed what is now the Melbourne Camera Club, having the higher and nobler aspiration in photography as their primary object. At the annual meeting—the twenty-first, by the way, of the former Association—a scheme of union with the Melbourne Camera Club was put forward. This proposition may be fact before these notes are published. Also at the same meeting it was announced that the time is now ripe for this Society to consider and arrange to hold an inter-State exhibition.

The Working Men's College Camera Club, Victoria, of which A. J. Ralph is the energetic secretary, has gone ahead rapidly, having now a roll of over one hundred paying members. Their gatherings are enlivened by what are termed "Illustrated Lecturettes," the titles of which do not convey an apparent connection with photography, yet the subject matter forms a medium for introducing in a pleasant way much useful information regarding the camera.

The Ballarat Camera Club, Victoria, has recently celebrated its first birthday



Salon, 1906

TO THEIR DESERT HOME.

By Ralph W. Robinson.



THE CRADLE OF THE DEEP. *R.P.S., 177.*

By Dr. T. G. Crump.



EVENING.

By C. F. Ramsford, Adelaide, Australia.

by an Exhibition. It is noticeable that the object of this Club is the art side of photography, which is a pleasing variation of the rule in Victoria. Their newly-appointed president, R. Radcliff, is a very enthusiastic pictorial worker, and it is chiefly this gentleman's influence that has been responsible for the improvement shown in the work of this Society during the year.

Tasmania and Queensland have not revealed any fresh work of note. The local societies have shown progress in all their bearings. Several of them have contributed to the various Exhibitions held in the different States and have earned appreciation. The trend in the professional world has not been so elevating as one might desire or be led to expect. Although a small few of the photographers in each State have striven to raise the Art Standard, the greater number of the studios have persisted in offering their work at prices which belittle the dignity of the profession. (As a result the employees have recently taken steps to bring themselves under the Trades Union System.) The foregoing fact is the more to be regretted, as the supply houses have done their best to uphold the profession, have maintained their prices, and in various ways are endeavoring to influence the art taste of the public. Besides this, the enamelled and glossy print has given place to the more advanced processes, and the conventional mount has been superseded by a much superior article appealing to artistic tastes. And yet, as I have intimated, prices have come down, and the standard of work must inevitably follow.

L. W. Appleby, a courageous and versatile photographer, who but recently opened for himself in Sydney, has at this moment sprung upon us an Exhibition of some thirty or more portraits, mostly heads of well known local artists and musicians, treated in a broad and artist-like manner, which is simply a revelation to the photographic cult here. His posing, lighting and modelling are good ; sometimes tonality is wanting, sometimes the known character of the person is not fully conceived, but every subject portrays the work of an artistic hand.

Herman C. Krutli has shown me some fine portraiture which stands quite apart from his regular commercial work. H. Charleston and A. F. Craven of Newcastle, S. Spurling, Tasmania, and Poul C. Poulsen, Brisbane, are striving for the higher ideal in portraiture, as are still those whose names have before figured in *Photograms of the Year*.

A proposal which is going the rounds of photographic circles, and meeting with approval, is that the leading societies of Australia affiliate and thereby strengthen their hands for the purpose of bringing European work to Australia, the intention being to hold an International Exhibition in the Easter week of 1905. This is the promise on which we are living for the coming year, and we build our hopes upon its influence in all directions for good to professional, amateur, and the general public.



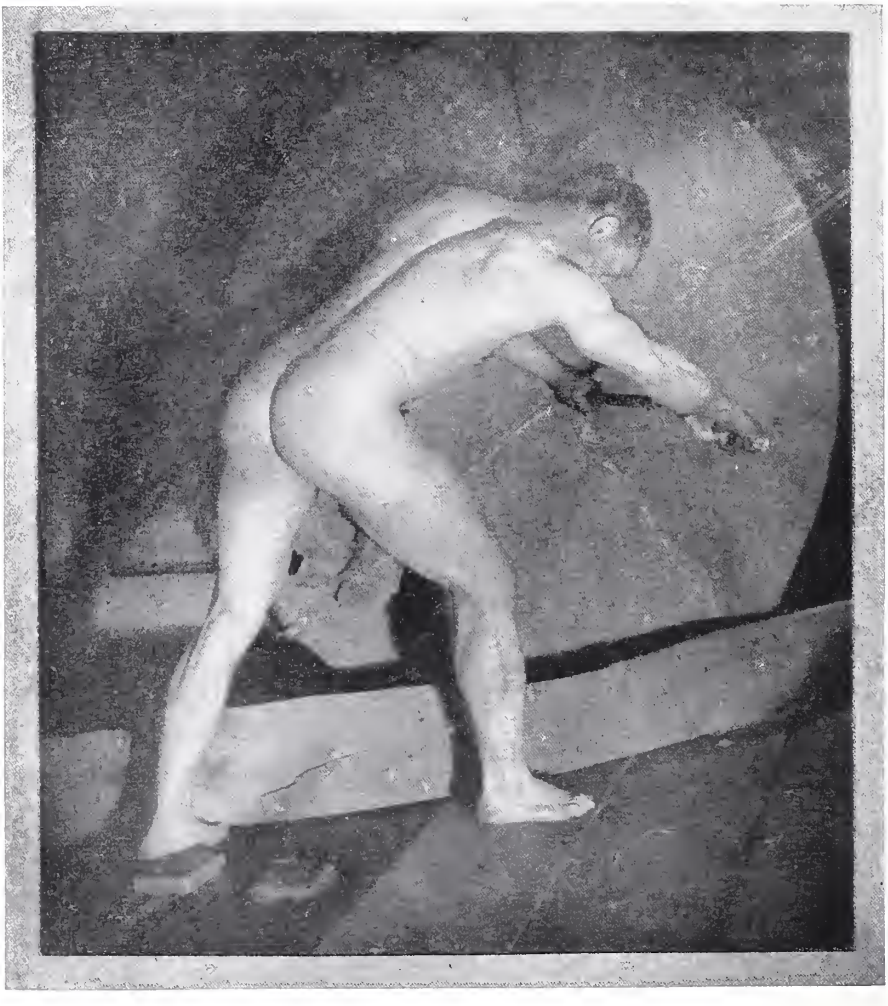
THE SHADOW OF THE CROSS.

By Newton Gibson.



SNOW FLAKES.

By John Beeby, San Francisco.



THE MILL.

By Carl Rau, La Cross, Wis. A founder of the "Salon Club."

A New Departure in American Pictorialism.

By Sadakichi Hartmann.

Several years ago Robert Demachy pointed out the advisability of an affiliation of photographic societies for exhibition purposes in one of his contributions to *Photograms of the Year*.

This idea was lately taken up by Curtis Bell, President of the Metropolitan Camera Club of New York, and one of our leading pictorialists of the younger generation. He called attention to the present difficulties and expenses connected with holding exhibitions of pictorial photograms, and argued that by organisation and unity of purpose far more could be accomplished than by individual efforts of the several clubs and with far less expense.

At the call of the Salon Club of America, an organisation devoted to pictorial photography, with members scattered all over the United States, representatives of the Boston Camera Club, of the Capitol Camera Club, Washington, D.C., of the Columbia Photographic Society of Philadelphia, and of the Brooklyn, Chicago and Toronto Camera Clubs, met in the large assembly room of the Metropolitan Camera Club of New York during the first week in July.

The result was the federation of the seven societies mentioned. It is expected that the number will soon be increased to twelve, which will be the limit of membership for the present. Among plans proposed and accepted was the holding of an Annual Photographic Salon at New York, the pictures to be submitted to a jury, and the selected work to be forwarded, in turn, to the twelve societies of the federation.

"In addition to this, for the education of people in other cities interested in this great photographic movement, a smaller but very select exhibition was proposed, to be prepared quarterly, and forwarded, in turn, to the societies which shall be known as Exhibition members.

"Interchange of members' privileges was proposed, and also a historical department for preserving photographs of interesting landmarks, old buildings, quaint local customs, etc., the results of the year's work in that department to be filed in some institution of national importance, as, for instance, the Smithsonian Institute at Washington."

It was decided to name the new organisation The American Federation of Photographic Societies. The following officers were elected for the ensuing year:—President, Curtis Bell, New York; Vice-Presidents, Walter Zimmerman,



WAITING FOR FAIR WEATHER.
By Wendell G. Corthell, Wollaston, Mass.

Philadelphia, Charles E. Fairman, Washington, F. Dundas Todd, Chicago; Secretary, S. C. Bullenkamp, New York; Treasurer, John H. Thurston, Boston; Salon Director, Rudolph Eickemeyer, Jun, New York; Historian, Daniel Baker, Philadelphia; Chairman Salon Committee, F. C. Beach, Toronto.

It may be interesting to British readers to know a little more about the three principal factors in this new movement, namely, the Metropolitan Camera Club, the Salon Club of America, and the first annual American Salon, to be held under the auspices of these two organisations at the Clausen Galleries, 5th to 17th December 1904.

The Metropolitan Camera Club was formed as a rival organisation to the New York Camera Club. It started last fall with about thirty members: to-day it has not less than 150 paying members, a growth to be wondered at considering the space of time in which it was brought about. The Club is not exactly what I would call a "working" club; its social side is strongly developed and well taken care of. Its membership consists of a cultured and well-to-do class in our community—lawyers, physicians, artists, architects, bankers, etc.—but they are almost without exception amateurs pure and simple and not pictorialists.

The membership of the Salon Club, on the other hand, consists entirely of pictorialists. The Salon Club was founded by Louis Fleckenstein, of Faribault, Minn., and Carl Rau, of La Crosse, Wis., in the autumn of 1903. Its object is to "encourage artistic photography." There are two classes of members: "active" (21 up to date) and "corresponding."

"Active" members prepare one mounted print monthly and write a brief description of it for insertion in a monthly portfolio, which is forwarded by the



DRIFTING

By Walter Zimmerman, Philadelphia.



JOHANNA.
By Mrs. Jeanne E. Bennett, Waverley, Balto.

Director, with a list of members, according to the most convenient route for making the circuit quickly. Each member receiving the portfolio writes a criticism for mutual advantage and instruction on the blank accompanying each print. Information as to exhibitions, etc., is given in the same way.

"Corresponding" members are those who feel an interest in the purposes of the Club, but do not receive the portfolios or contribute prints to them. They only receive notices of exhibitions and requests to contribute to them.

The subscription to the Salon Club is strictly nominal, covering actual expenses of stationery, postage, exhibitions, etc.

The Salon Club will encourage photographic salons and other exhibitions of an artistic character, upon request, and will aid committees and juries of such exhibitions, if so desired, by advice, suggestions, or by forwarding work of members, individually or as a club.

The moving spirit in this artistic venture is undoubtedly Curtis Bell. He is a man of delightfully frank and sane views, and filled with an enthusiasm that shows no bounds as soon as the subject of artistic photography is broached. He impresses me as a born organiser, sincere, impartial, and straightforward, who can well take care of the manifold duties that are involved in such a task as he has set himself.

The workers of the Salon Club do not represent any special school. They are all individual workers, and are only related by the general aim they have in view. To give an exact idea of the importance of the movement, it is necessary to mention at least ten of its members. They are Rudolf Eickemeyer, Zaide Ben Yusuf, Jeanne E. Bennett, Walter Zimmerman, Adolphe Petzold, an accomplished *genre* worker, W. G. Cuthell, of Wollaston, Mass., J. H. Field, of Berlin,



AT THE EDGE OF THE RIVER.
By I. H. Field, Berlin, Wis.



A COUNTRY ROAD.
By Curtis Bell, New York; President, The American Federation.



SONG AND DANSEUSE.
By Louis Fleckenstein, Fairbault.

Wis., with a decided talent for landscape work, Carl Rau, who tries himself in symbolic *genre*, Henry Hall, of Vineland, New Jersey, who has struck out an original line for himself in his depictions of child life, and Louis Fleckenstein, who, although a newcomer, is perhaps the most talented of them all.

The forthcoming Salon is just now the most discussed topic in photographic circles. But what can the critic say of an exhibition that has not yet taken place? He can only refer to the prospectus. There we read:—"The management of the First American Salon at New York City cordially invites the co-operation of all artistic photographers in America and throughout the world. As it is the first Photographic Salon to be given in the metropolis, and the first of national scope under the control of a committee from all sections of the United States, an exhibition of the highest order is expected.

"There will be no favors to any, and no discrimination against any. All work, whether from the famous or the comparatively unknown artist, will be exhibited equally, and the jury (composed of 30 well-known painters) will not know the names of contributors until after the selection has been made. No one 'school' or 'fad' will command precedence. The standard of judging will be the *artistic quality* of each print submitted."

This sounds reasonable. A first exhibition of this kind necessarily cannot be a perfect one. It will be a matter of growth, like all good things. But it should be encouraged and supported by every sincere pictorialist who believes in the motto of the Salon Club workers, that there are "many schools in art, and all good."



PORTRAIT.

By Rudolf Eickemeyer, jun., Salon Director of The American Federation



Scots Salon.

BUSY WI' HAMELY CARES.

By John Hepburn.

The Work of the Year:

A Fragmentary Retrospect and Survey.



IN PENSIVE MOOD.
(*Scots Salon.*) *By John Spark.*

THE one-man show by Robert Demachy at the rooms of the Royal Photographic Society more than sustained the great reputation of that leading French worker. While it contained many essays in a style that is well known, it was also strong in two lines of work of which we have seen very little from M. Demachy. To pure landscape and to architecture he had applied with great success that skill in arrangement and that great technical ability in the rendering of a long series of dark tones which have been shown in many of his portraits and figure studies. *Lisieux*, p. 6, and *Autumn*, p. 8, are typical examples of each class, though it is impossible to fairly represent the work by two specimens. The attention is caught at once by the placing of a few simple forms in strong positions within the space, and dignity is given by the suppression of all non-essential detail. Of this, the glimpse in the old town is an unusually fine example, bringing out the strength, the beauty, and the antiquity of the ancient building, and making it all-important; whereas the ordinary man, who photographs local views, who would have insisted upon including the chimney-pots and the surroundings, would have overwhelmed the antique with irritant details of neighboring shop windows, public-house signs, and passing traffic.

The Scottish Salon, first held in Perth in February last, and to be followed by a similar exhibition in Glasgow next year, is a fine national effort, and one that seems worthy of all possible support. It makes no attempt to cater for non-Scottish exhibitors, though it does provide for a display by one invited outsider each year. Its principal value lies in bringing forward some of those



THE CLOUDS LAY CRADLED NEAR THE SETTING SUN.
(*Scots Salon.*) *By Alexander Wilson Hill.*



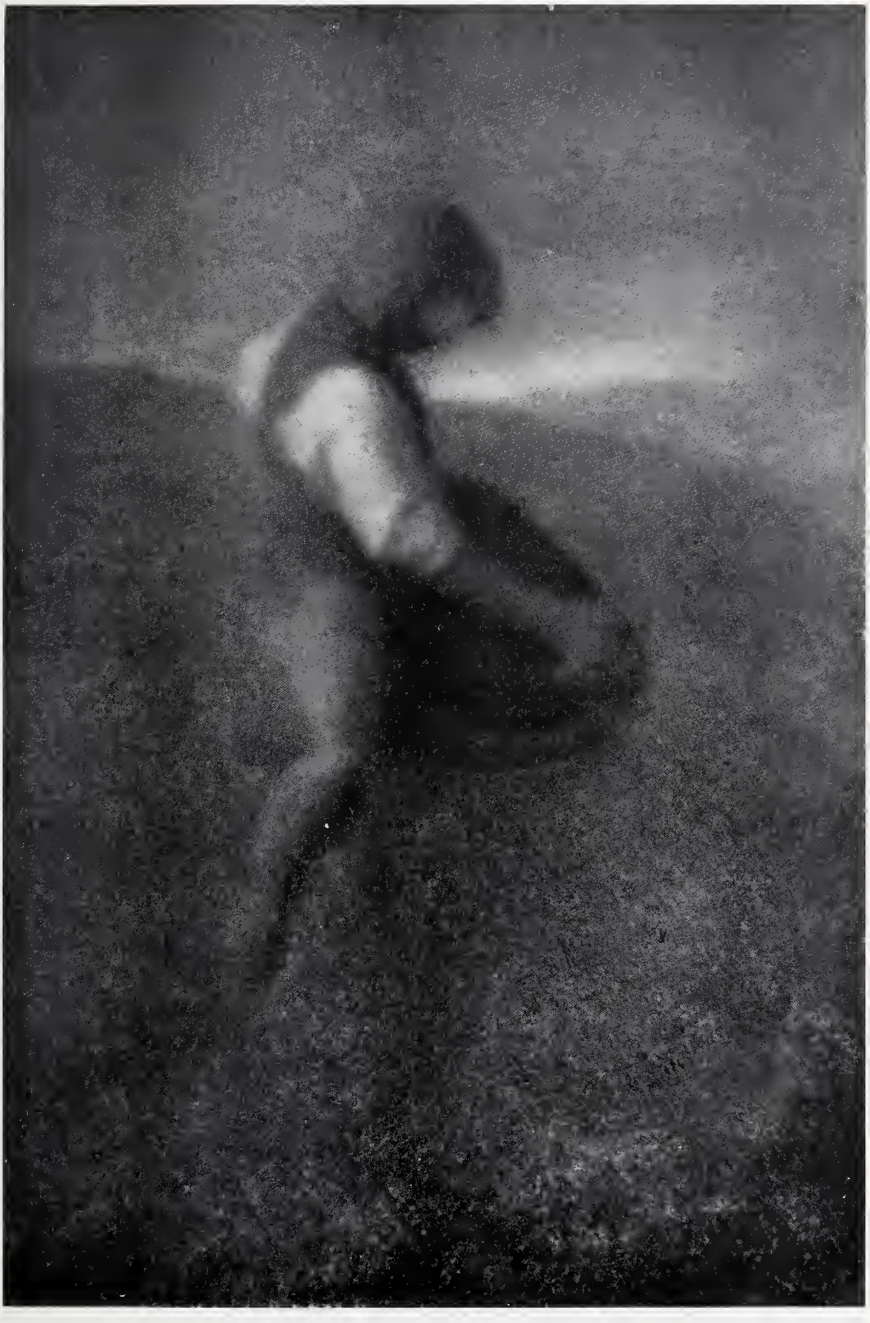
AULD STRUTH.
(*Scots Salon.*) *By J. B. Maclachlan.*

aspirants who are too diffident to essay the Royal and the Salon, and at its first show there were at least ten or a dozen men unknown to the south of the Border, but very well worth their places. Even in the present year it is to be expected that some of these will be seen on the walls of the London exhibitions, and within the next year or two the others should certainly come forward. A few prints selected from the Perth Salon are reproduced.

A second important effect which may be expected from the Scottish Salon is the fostering of a distinctly national type of work; and if this can be done it will be all to the good. One of the results of the "cursed facility" of photography, and of the extent to which approved pictures are exhibited and reproduced, is the creation of fashions and fads, with the obliteration of individuality. If the Scottish cult merely means crippling individual ideas within the limits of a national fashion, the harm will be great, but it is to be hoped that with a national bias that may prevent copying of the mannerisms of the English, the American or the German school, there may be combined enough individuality to render each man's work notable.

An examination of the Scottish Salon suggested that there were already indications of a national tendency, although much of the work in which this was detected was overshadowed by the cosmopolitan exhibits of W. Crooke, J. Craig Annan, Archibald Cochrane, and a few others.

The tendency we think we detect is toward a sympathetic study of those homely, domestic and rural scenes which are so intimately connected with



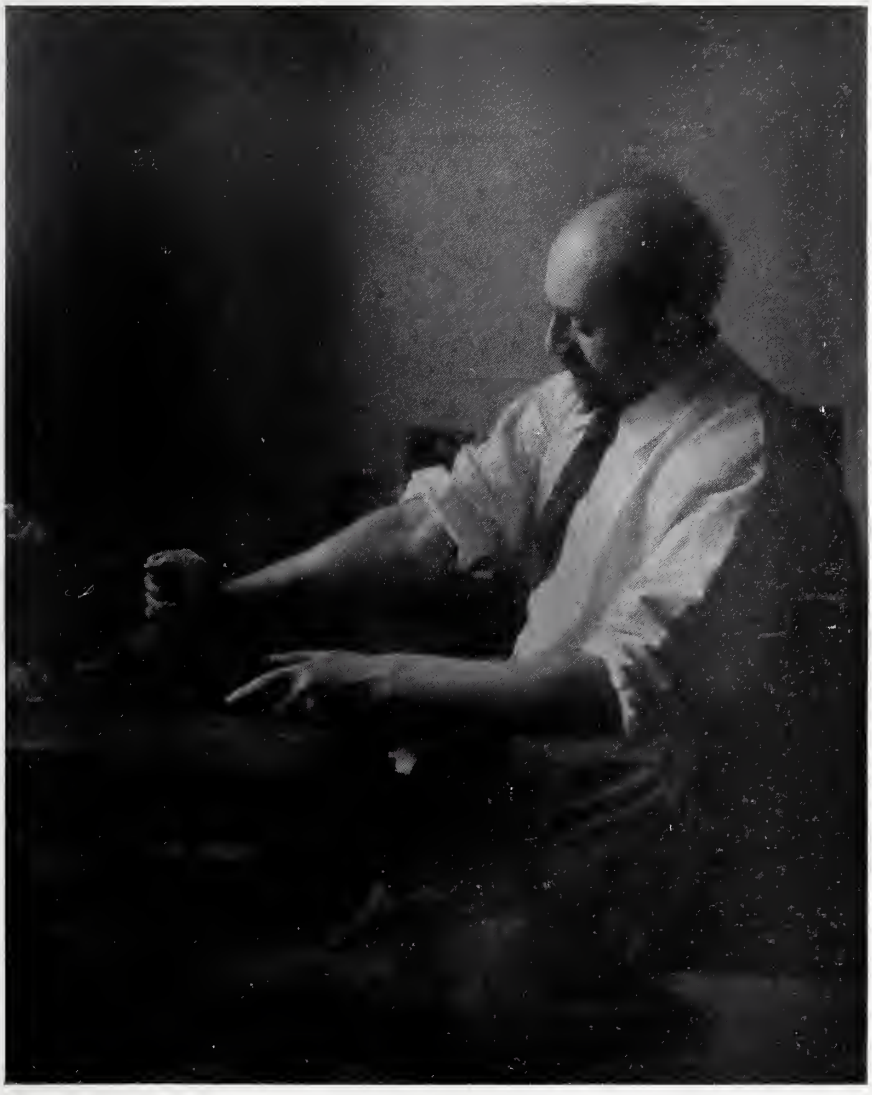
Scots Salon. LABOUR. *Salon, 58.*

By Archibald Cochrane.



A STUDY OF A CHILD
(*Scots Salon.*) *By J. Peat Miller.*

the national character, which have inspired much of the best of the national poetry, and which give something of their own charm to the delicate studies of the "kail-yard school" of literature at its best. A nation has as much right to embalm the best of its characteristics in its pictorial photography as it has to jealously preserve its ancient literature, music, dress, and language; and the combination of seriousness, enthusiasm, and ideality which characterises the Scot makes him peculiarly able to develop an artistic specialty. Of course, for the making of a "school" there must be something more than a common subject of study. There will be a certain amount of specialisation in methods and technique, and although there is room for as great divergence as we see between the *Labour* of Archibald Cochrane (p. 47) and the *Busy wi' Hamely Cares* of John Hepburn (p. 44), there are traces of a general tendency, even in technique. It is probably influenced, consciously or otherwise, by the example of J. Craig Annan, and in following such a leader rather than one of the popular Southrons or a foreigner the national instinct has not erred. The Annan methods are well suited for expressing the practical, straightforward view of life, with subtle touches of humor, sentiment, and occasionally mystery, which is perhaps the typical Scottish view. In choosing the fireside virtues and honest toil for its study, the Scottish school is, again, right. It will produce many a "kiss mammy" effort, will often achieve sentimentality when aiming at sentiment, and will fall into melodrama when attempting the truly dramatic; but it will not be the first or the last school to do these things. And beside all this it will give us, some day, a photographic Tam o' Shanter, a Dr. William M'Clure, and even a Wee Macgreegor—not by attempting to illustrate the word-pictures already made of these people, but by finding and revealing equally admirable characters as the result of original study.



M. RUDINOFF. *Scottish Salon.*

By J. Bruce Cameron.



PORTRAIT OF MY WIFE.

By Charles Sweet.

The visit of Alfred Stieglitz to Europe for a long, and a long-needed, rest, promised much for the uniting of scattered interests in connection with pictorial photography. He was greeted with welcomes and offers of hospitality from societies and photographers of very diverse schools, for whatever may be the differences in artistic and photo-political creeds, all unite in respecting Mr. Stieglitz and appreciating the great work he has done for the craft. Unfortunately, a system long strained by overwork broke down completely when Mr. Stieglitz arrived in Berlin; absolute rest was ordered, and the holiday which was to have meant so much, began in a Berlin rest-cure and was continued at a sanatorium in the mountains.



THE PUNCH.
By F. C. Baker, Ohio.

In spite of this check, Mr. Stieglitz has kept up some of his correspondence, and one of his objects was attained by the holding of a conference of some of those interested in Salon management, in connection with the First International Photographic Salon at the Hague. At the time of writing it is not certain how far Mr. Stieglitz may be able to take part in the autumn exhibitions and meetings, but all who love photographic progress will hope to see him there.

What appears to be a most important step in American and international exhibiting is the arrangement for the American Salon, about which something is said in another place, by Sadakichi Hartmann. Alfred Stieglitz has felt it necessary to announce, through British channels, that this exhibition will not have the support of the Photo-Secession, of which he is the director, and we feel that he has said either too much or too little. In publishing an ultimatum without giving reasons Mr. Stieglitz gives handle to the enemy, and his position in the world of photographic art is far too important to allow us to feel comfortable while he leaves his motives in doubt. With a decision communicated



ARIZONA SHEEP.

By Arnold Genthe.

to the Secession alone, those who are not members of the Secession would have no concern; but when that decision is published—apparently to deter people from sending to a new exhibition—it becomes matter of public interest, and, in our opinion, of the very gravest importance.

So far as we can learn from their published statements and from private enquiry, the aims of The American Federation of Photographic Societies are admirable, and the rules for the conduct of their exhibition are beyond reproach. There are no entry fees or wall space charges, no medals or distinctions. The jury of selection is to consist entirely of artists independent of photography, and entries are invited from the whole world, without any preference for any school or party. Foreign pictures (at least) are to be framed and glazed at the expense of the management, if exhibitors prefer to send them unframed; and all are to be insured against fire and other risks. The galleries in which the exhibition is to be held in New York are said to be very suitable for the purpose; the social position of many of those interested in the scheme will ensure more attention from the really cultured classes than is generally given to a photographic exhibition, and after its display in New York the collection will be forwarded to other principal cities. All this seems admirable.

It may be that the Secession has some objection to the personality of the managers of the new show, and it is true that some of them are of very little account as pictorial photographers. But what is more important, they are men of business capacity, and those who have not done much in making pictures have had some experience of management, in public or private matters. The executive includes Curtis Bell, New York; Walter Zimmerman, Philadelphia; Charles E. Fairman, Washington; F. Dundas Todd, Chicago; John H. Thurston, Boston; Rudolph Eickemeyer, New York; Daniel Baker, Philadelphia; F. C. Beach, Toronto; and S. C. Bullenkamp, New York.

So far as we can see, both the basis of the new Salon scheme and the character of the management make for success. There is no apparent conflict with existing exhibitions. The provision of just one jury of non-photographic artists to whom would-be picture-makers can appeal, makes a valuable addition to photographic facilities. In fact, we hope that a scheme so well conceived will be so well conducted as to warrant and to secure the hearty support, not only of members of the Secession, but of all who are truly interested in the progress of pictorial photography.*

That "no picture is made until it is finished" sounds like a truism, but it is one that has been greatly neglected until recently. The "American School" exhibition at the rooms of the R.P.S. under the auspices of F. Holland Day, was the first great demonstration of the importance of the mounting, and every year the study of tone-relations between mounts and prints has been carried further and further. A valuable contribution to the study is the long series of articles by Fredk. H. Evans, which is running in *The Photogram*, illustrated with reproductions of carefully-thought-out mountings of specimen prints by various workers, and the practical nature of the series enhanced by the giving of the actual mounting-papers as covers to the magazine. Each study, in addition to

* Further matter on this subject will probably appear in *The Photogram* for November.



IN HADDON HALL.

By Mrs. Catharine Weed Ward.



THE BROOK.

By Tulloch Cheyne.

the reproduction of the completed mounted effect, has a reproduction of the picture only, in such a size that it can be readily cut out and mounted on tints cut from the various covers By doing this, each reader can make a miniature gallery of a dozen typical exhibition prints, mounted in the style of a recognised master ; and anyone who makes a serious study of modern mounting methods should take the trouble to make up such a set.



THE TWO DROVERS.
By T. F. Brogden.

Another great help in the same direction is the modern adhesive dry mounting process, by which any print can be made to firmly and flatly adhere to any mount, without paste to alter the print's surface or to make the result cockle. The same process allows the under-mounts to be firmly affixed to each other, over the whole surface, without any of the stretching, drawing, distortion, and cockling which are inevitable with the use of paste. This removes the very last objection to the modern multiple mount method, which was that in order to keep the required appearance, the mounts must be attached to each other by such tiny dabs of paste at the top corners only, that the mounted print was almost impossible to handle for general examination. It is true that the press for dry mounting is too expensive an item for the small amateur, but many of the dealers who undertake developing and finishing are putting in the presses and undertaking the work at almost nominal prices ; while even those amateurs whose own dealers do not undertake it can at any time send a batch of mounts and prints by post to one of the larger dealers, who will follow instructions in the mounting

At this point let us turn from the general to the particular, and review some of the works of the year ; taking each batch, as we have received it for selection, in alphabetical order of the photographers' names.



MISS MAY MORRIS. *R.P.S., 26.*

By W. Smedley Aston.



SALÉES-DE-BÉARN.
By H. W. Burnup.

W. Smedley Aston has been more than usually fortunate in his decorative arrangement of harmonious accessories for his portrait *Miss May Morris* (p 57). Ease and simplicity are at once attained, and the flowing lines of the textures of the musician's robe produce a telling result. In our opinion the composition would have been even more effective without the flower vase upon the table. As it is, this addition tends to put in a claim as the centre of vision.

Such eulogies were heaped upon Mrs. G. A. Barton's work last year that hopes were high to view her contributions. It is the old story of a worker being compared with a self-erected standard, and it has often been exemplified in the past that the worker can fall short. From the examples sent to this office it must be stated that Mrs. Barton seems to have lost ground. Only once does she show a glimpse of her powers, and yet *The Song of Ages* (p. 21), which, if the work of a newcomer, would merit much notice, does not approach her former achievements. After all, one perhaps should not expect an *Awakening* (see *Photograms of the Year, 1903*, p. 134) every year, but it is reasonable to hope for one on another occasion, and no one will welcome its appearance more than ourselves. These remarks are somewhat pertinent to the case of Dr. Boon—with a difference. In 1899 he made a success with a landscape effect, *Sunny Pastures*, which seemed to outshine all his subsequent attempts. A few casual indoor studies proved, however, that he might recover his position, and *Convalescent* (p. 59) comes to vindicate him. This is a triumph of treatment



Medal. CONVALESCENT. *R.P.S., 317.*

By E. G. Boon.



A POOL IN THE FOREST.

By Mrs. Alice M. Dumas.

over subject. The sentiment of the theme is here right enough, but its presence is admirably restrained. The effect sought for and attained is the suggestion of cool and airy space. The folds of the awnings are beautifully treated, and the scheme of greys and whites is a fine adjustment of tones. As for the pose of the little figure, it is quite just and of convincing delicacy. T. F. Brogden finds contented observation in the ordinary scenes of life where unstudied attitudes will be discernible. He has made a distinct advance this year. *The Two Drovers* (p. 56) are caught at the right moment—and better still, form genuine open-air portraits. The intervening sheep-pen and the bustling market beyond also have their correct atmospheric treatment, to which reproduction does not do full justice. In this Annual last year some hard strictures were passed on a forbidding aspect of the city of Nuremberg chosen by H. W. Burnup. His *Salées-de-Béarn* (p. 58) shows considerable advance, and it may be that he has been studying the work of Percy Lewis with profit. The sky is somewhat vacuous (as it doubtless was), but the tones of the picture are very harmonious. The Rev. H. R. Campion's association with the photographic possibilities of Ely Cathedral, inside and out, is well known. Among his contributions this year, however, is a secular glimpse, *A Memory of Bygone Times* (p. 14), which provides a refreshing change. The severe panelled interior shows well managed lighting, and its decorative rigidity is displayed to the best effect. Mr. Campion has apparently quite properly considered that the introduction of a modern figure would have been an intrusion.

Archibald Cochrane has taken his courage in two hands and has endeavored to put the man behind the camera in the position of Millet behind his palette. The essay is noteworthy. *Labour* (p. 47) reveals the figure of a strenuous worker in the fields—fields, sky, and worker merging in each other. Great technical skill is evinced in the attempt to strike the impersonal note, and the composition is of signal force. Much beauty of tone is apparent in such passages as the silvery bar of light at the horizon and the subtly treated sleeves and limbs of the laborer, but it is equally evident that the face has been the unscaled obstacle. Recognition of features is not called for—to ask this would be to betray a lack of understanding of the motive of the theme—what is wanting is the suggestion of a contour in space. The head is flat, and it is the only thing that is flat in the composition. Compare it, for example, with the biceps and the sturdy limb. Otherwise there can be nothing but praise for an effort which proves that the last word in photography has been by no means spoken.

Dr. T. G. Crump's ventures have again covered a considerable range, and from his series we select at this stage an interesting study, *The Cradle of the Deep* (p. 32). The movement of the sea has always been a favorite subject of observation with photographers, and some mad and violent captures have been essayed. Dr. Crump has not been storm bent, but has rather chosen an ordinarily heaving sea for a play of light at a particular time. Thus the swelling waters are shown silvered over with the transverse gleams from the disc just as it is on the horizon. This atmospheric effect has been closely observed and cunningly registered, and there is a fine differentiation between sky and sea. Mrs. Dumas does not weary of silvery glades and water, although *A Pool in the Forest* (p. 60)



. . . . her hair
Wound with white roses,
Slept St. Cecily.
An angel looked at her."

By Mrs. Gertrude Wallis.

scarcely reaches the standard of former efforts as regards the delicate tonality for which she has been so often commended. As usual, the subject is well chosen, and the glimpse through the arching trees to the light beyond is picturesque. The foreground might reasonably have been shortened, and there is some hesitancy in the black shadows on the pool. *A Gateway to Fairyland* (p. 4), as a title, gives a picture a severe test at the outset, although artists of all shades are temerarious in these matters, and the invention of a resonant and inductive label affords much joy. Charles L. Emanuel may have the satisfaction of knowing that his performance merits the description. For some time past his work has received favorable notice in these Annuals, and it is with pleasure that we find a work of notable advance. It has been pointed out before that his work was much akin to that of Percy Lewis in its atmospheric delicacy, and this example comes as a full proof. The scene sparkles in real light, and the gentle gradations of the composition are admirable. Especially good is the treatment of the foreground and pool, and altogether the landscape is one to be placed in the category of works to be remembered. The scientific utility of Douglas English's experiments in natural history subjects has long been recognised. This worker yet contrives to infuse a spirit of selection and arrangement into his studies, which goes far to lift them out of the category of mere observation.



TOADS.
By Douglas English.



WOODMOUSE. *R.P.S., 573.*
By Douglas English.



SÄRÖ, THE GOTHENBURG BOAT.

By J. C. Warburg.

SEA URCHINS.



EVENING ON THE SEVERN.

By Bernard Moore

Thus *The Woodmouse* (p. 63) is much more than a scientific illustration. The background and general setting form a telling relief to the subject caught in an attitude of alert watchfulness. Two works by John H. Gash have been chosen for reproduction, and they merit the distinction. *The Smithy* (repro.) scarcely does justice to the original, in which the space between the anvil and the smith is better suggested. The subject is a development of exercises with which Mr. Gash has made us familiar, and sounds a decided advance. In a more screened light the picture would have gained strength, but it remains an achievement of a high order. Unqualified praise must be ascribed to his second venture, *Gossip* (repro.). The figures in their varying planes are capitally adjusted, and detail and mass, light and shade, are harmoniously interwoven. No air of self-consciousness is present, and doubtless the picture will win honor when the Royal opens. Studies in artificial light of a *religieuse* by Newton Gibson exhibit much promise, and *The Shadow of the Cross* (p. 34) shows close and accurate registration of an unforced effect.

Dr. Charles Grindrod's output this year testifies to an uncommon love of his craft; and having seen upwards of a score of exercises by him we have no hesitancy in stating that the general standard is better than ever. At this stage *Sea Urchins* (p. 65) has been chosen as not only his best effort, but as one of the cleverest *plein air* effects seen by us for some time. His love of strong contrasts is still evinced, and he again has a tendency to refrain from softening his blacks. This notwithstanding, the group of boy bathers has been a signal capture, and the scene seems full of real light and air. As in Mr. Gash's case, his work should catch the judicial eye. W. A. I. Hensler maintains his command of good tone which became his possession after a period of hardy struggling with sooty sails. When one looks back upon the Cimmerian masses which used to hang in photographic exhibitions, one is thankful that the stern rebukes delivered in these pages should have been followed by deeds of reformation. It is in viewing such a beautifully toned landscape as *February Fill Dyke* (repro.) that one recognises the great strides that a worker can make who does not kick against counsel severely expressed but well-intentioned. Mr. Hensler's subject is the eternal theme of "trees and water"—Corot's, by the way—but light is the great picture maker, and Mr. Hensler has seen to it that light should have perfect sway over his effect. Mrs. Minna Keene's portrait of an *Austrian Gipsy* (p. 25) has a certain restraint which less clever treatment would not have evinced. The swarthy features and dark matted hair are kept in proper relation to the travel-stained garb; in a word, the *ensemble* is in correct tonality, and one can easily imagine how such a subject could have been full of errors. Ernest Marriage never shrinks from tackling a difficult problem of light, and the portrait *Miss B.* (p. 80) is a bold attempt to give detailed modelling in shadow. The result is praiseworthy. Flesh and drapery show many subtle *nuances* of light and shade, and the only uncertainty displayed is in the rendering of the shoulder in the strong light. *Evening on the Severn* (p. 66), by Bernard Moore, has many elements of picturesqueness which would have been strengthened by a less panoramic outlook. The cathedral roof would have been better in a slightly lower tone. As it is, one of the darkest masses in the theme is set against one of the lightest.

Some unnecessary violence of contrast mars the effect of J. C. S. Mummery's *Near Amberley* (p. 20). The *bois épais* to the left, although not by any means inchoate, is too sombre against the well-toned sweep of pool and mead admirably suggestive of distance. In our opinion a heightened scheme of trees would have produced a memorable result. [See later note: in Salon section.—Ed.]

T. Percivale Padwick has been apparently determined to show us that strictures passed upon uncertain tonality should be suspended. In this laudable endeavor he has gone to the sea for a subject, affected by such exponents as R. Eickemeyer, junior, and J. C. Warburg at various times, and the visit has been productive of success. The reproduction of *Sea and Sand* (p. 68) loses, of necessity, many of the cunning gradations of the original, but it will serve to hint at the good standard attained. Last year the name of the Rev. T. Perkins did not find a place in this Annual, but the excellent *Beeches* (repro.) subject calls to mind the encomium passed on his 1902 exercise. The trees in canopied light have been justly registered, and atmospheric suggestion is complete. When one conjures up the nightmares of bogey woods into which visitors to exhibitions were lured and lost some years ago, such a scene, then, would have been a solace indeed. In both 1902 and 1903 Ralph W. Robinson was an absentee from this Annual, and he returns with a study that is evidence of foreign travel. *To their Desert Home* (p. 31) is a work which fully reveals his acknowledged gifts of tone, and the distances of the spacious scene are obtained solely by the exercise of these. The figures in the foreground have the convincing air of movement, and bear a just relation to the key of the theme. It would have been so easy to miss this and to make the humble caravan start out of the setting. As it is, the observer cannot fail to notice that the moving train is in the scene and not outside it. Altogether good, too, as a tonal essay is Miss Bessie Stanford's child study, *The Bubble* (p. 106). The exercise keeps rigidly to its key, and a glance at the reproduction will immediately prove this. This is quite the best of this worker's series seen so far, and, bearing in mind some remarks passed on some of her examples last year, one is all the more pleased to give frank expression to this appreciation. Charles Sweet shows something more than merely graceful portraiture in *My Wife* (p. 50). The textures of the dress are not so many flat surfaces failing to suggest contours. Nor is modelling lacking to the face of the sitter, and the hands have been properly kept in a lower key. The one criticism to be offered is that the light behind the shoulder seems too high, yet this may be due more to the color of the material itself. A subject which recalls, in a measure, some of H. P. Robinson's uncompromising ventures has been treated by W. Thomas. *Mending a Torn Net* (p. 70) exposes a vigorous old fishwife intent on her task, and everything pertaining to her and her surroundings is duly recorded. Mr. Thomas has yet contrived to keep his details subordinated to the central idea, and the well modelled face provides the *clef* to the scheme. The word of encouragement given last year to Samuel Thompson has borne good results. *A Misty Sunrise* (p. 19) is quite powerful in atmospheric suggestion, and the descending scale of dark tones has been accurately sustained. From an American studying in Paris—Miss Aileen Tillman—a promising portrait venture has been sent.



SEA AND SAND.

By T. Percivale Padwick.



MENDING A TORN NET.

By W. Thomas.

The smiling Cromwellian face of the sitter has provided good modelling possibilities of which Miss Tillman has taken excellent advantage. Similarly the hand and wrist have been well treated, and the portrait should be the precursor of future successes. Undeterred by our playful badinage, Miss Gertrude Wallis courageously continues to make the camera the recorder of the romantic and imaginary world. *St. Cecily* (p. 62) lies revealed before us and an angel, on a daintily upholstered camp bed. The fancy is pleasing, and to show that our sympathies are genuinely aroused, we must express the fear that the white rose upon the beauteous saint is as heavy as a cannon ball.



PORTRAIT.
By C. J. v. Dühren, Berlin.

Restless in his quest, J. C. Warburg is constantly adventuring new photographic paths. It is to these undismayed sappers and pioneers that the craft owes so much, and when they have made clearings the cautious army of workers comes slowly in their wake. From a number of experiments seen by us we have chosen *Särö—the Gothenburg Boat* (p. 64), which if not so individual in its aim as some of the rest—for it is not unlike a George Davison—probably does more justice to Mr. Warburg. There is, perhaps, too deliberate an air of mystery about the bankside theme, but, on the whole, the work is picturesque and cleverly composed.

At this point, after seeing the magnificent collection sent to the "Royal" by the Hamburg Photographic Society, the Association Belge de Photographie, and the Société l'Effort of Brussels, we feel that a word of explanation and apology is due to ourselves and to our readers. Those who examine the collection will see many subjects with which they are more or less familiar from reproductions in our pages during the past few years. They will realise what scant justice the



EVENING.
By Otto Ehrhardt, Coswig.

reproductions have done in many cases, and will see that the faults were largely due to the nature of the originals. We should have pointed out this fact in earlier issues of our Annual, but that we had not seen the originals, the great size of which made it necessary to have them reproduced in their own country. The true qualities of the more powerful German work, especially some of that which is in colors, can but feebly be represented by small sized half-tone prints; wherefore we owe the greater thanks to the "Royal" for giving us a sight of the originals, just as it first introduced us (at the Crystal Palace exhibition) to the great work of the Brothers Hofmeister. Nothing in any exhibition, this year or for many years, has been so worthy of detailed study, or so full of suggestion that is badly needed by our own somewhat smug and respectable workers. Much of it is "shocking," and the shock should prove a salutary one to many of the exhibitors in the adjoining West Gallery.



BOY AND DOG

By Erwin Raupp, Dresden



A NORTH GERMAN LANDSCAPE.

By Bernard Troch.





PORTRAIT STUDY.
By Charles Sollet, Paris

Suggestions to Would-be Picture-makers.

By H. Snowden Ward.

Continued from *Photograms of the Year 1903.*

May I begin by summarising certain points laid down in 1902 and 1903? This is only made necessary because some people (and earnest workers amongst them) read without marking and see without perceiving. The following principles seem to me to be the basis of success:—

1. Observation, reflection, and imagination are all needed in picture-making. "Art is nature seen through a temperament." Without observation, our art becomes a travesty of nature; without reflection, our work falls short of our ability; without imagination, our works may be good records, but only by accident can they be pictures.

2. Observation may be helped by the study of other photographers' works, remembering that they are to be considered, not imitated. No artist has yet done anything that can be exactly imitated with advantage, and no mere copying will develop any man's individuality.

3. Reflection may be helped by the study of critics' comments and reflections, remembering that critics are not infallible, that statements must not be accepted as dogmas, and that even the laws and rules of art are made to be considered, not blindly followed. Few successes are made in ignorance of such rules, but none are made *merely* by following them. The greatest success of the greatest artist may be made in apparent defiance of one or more perfectly sound rules, but such successes are not made by chance.

Imagination is the gift of the gods. It cannot be bought in a "complete course of lessons," or learned from books or criticisms. Fortunately, there is a spark of it in most men, with a brighter spark in most women; and anyone who has a longing to make pictures by photography *for the sake of the art*, may be sure that he has some imagination worth cultivating. I cannot say so much for those who wish to make pictures for the sake of securing medals, or advertisement, or cash, or what not. These people will study to please the judges or the purchasers, and this may be done without displaying any imagination or individuality. (I do not forget that judges and public are gradually beginning to look for the inner meaning of pictures as well as for more obvious merits.)

Confining these remarks, for the moment, to those who wish to make pictures for the art's sake, or for the satisfying of their own ideas and art-ward aspirations, let us consider the possibility of cultivating the imagination. I have said that women generally have this power more fully developed than men, and the generalisation may be carried further:—women have more active and subtle power of imagination; men have more capacity for expression. The result is that while woman is more sensitive, with better perception of delicate shades of difference, and with a more intuitive recognition of the unities, man is the more



THE CHAPEL, HADDON.
By Dan Dunlop.

prolific and successful producer. This has been the case in literature, painting, music, and sculpture, and the preliminary differences have been emphasised by the social and political conditions of the sexes in the countries and periods which have produced our art, music, etc. Man has been the judge, the critic, the manager, the paymaster; he has (all unconsciously, as a rule) emphasised the value of masculine work, and ignored or depreciated what was distinctly feminine. Thus the power of expression (technique) has been over-rated, while the power of ideation, which is the real art, as distinguished from craftsmanship, has been relatively neglected.

Perhaps all this seems beside the mark when headed "suggestions to would-be picture-makers," but it will be seen that it is of the very essence of the subject if the importance of imagination is once fully realised. Imagination is not essentially — though often supposed to be so—the power of believing that which is not. Taking a dictionary definition we find it is :—

"The act or power of imaging or of re-imaging objects of perception or thought; the act or power of combining the products of knowledge in modified, new, or ideal forms; the creative or constructive power of the mind."

That imagination may be made useful to others than the imaginer, its ideal forms must be expressed, its creative power used through a "medium,"—through words, as in poetry; through colors, as in painting; or through lines and tones, as in sculpture or photography. The definition given above is surely of something that can be educated, and in this, as in all other education, success depends upon the educing or drawing out of existing powers.

The pictures of other men are not for us to imitate; they are to exercise our imagination in seeking for the thought underlying the forms and technique. The instructions given by writers and critics are not dogmas to be followed, but suggestions to be considered. If these facts are borne in mind much may be done to cultivate the powers of observation and reflection, and eventually even of imagination, by study of critiques, and still more by study of pictures.

Much may be done (nay, must be done) by general education. Whenever we can increase our knowledge or love of music, our appreciation of form and color, or our understanding of man, we increase our own possibilities of becoming



By Thomas Manly.



MISS B.

By Ernest Marriage.

creative artists. Therefore, one of the most important steps toward picture-making is a decision to live amongst great thoughts, read great books, see good pictures; to flee from the popular "snippy bits" journalism, and from bad art and ugly "decoration" in the home. In this way far more can be done than by cultivating headaches in art galleries. By making a habit of considering whether the wall paper is good or not; whether the chandelier is well designed and suitable, or is an incongruous atrocity; whether the pictures and knick-knacks are worthy of their places, the student will form a mental habit of independent criticism that will be valuable when applied to picture galleries or photographic exhibitions.

In the exhibitions themselves it is well to have as much time as possible, to make many brief visits rather than a few long ones, to go alone and avoid discussion until your own opinions have been formed, and to freely use a note-book. At the first visit make a general survey, at the second confine yourself to the pictures that seemed most worth attention, and later make a thorough study of the very few that seem likely to repay your study. Remember that many a picture which does not appeal to you may be a great work, but at first confine your attention to those which do appeal to you. Consider why they attract you. Question yourself whether it is the mere technique, the adherence to some favorite convention, or something deeper and better. Do not begin by thinking whether platinum or warm carbon makes the better print, and whether the subject is properly lighted, exposed, developed, and printed; but try to think first of the mental impression the picture is intended to make, and work back to the technical methods to consider whether they are the best possible for making the desired impression.

The study of pictures which do not appeal to you will, eventually, become the most valuable exercise, and it is when you begin their study that the critiques of others may be useful. Even here, however, rely upon your own judgment and critical faculty as much as possible. Try to see what the artist saw, what he ried to record, what he considered worthy of permanent preservation, and what thought he meant to convey. At first you may find it difficult to imagine any reason for recording a certain incident, or photographing a certain person; but gradually it should become possible to guess, in many cases, what was the artist's underlying thought. And when you are able to see the hidden meaning of thoughtful work you will have done much toward developing your own power of sympathy and of imagination.

In the detailed work of criticism, the "suggestions" given in the last two issues of this publication should be very helpful, especially if you have realised something of the symbolism of lines in nature and in art. Try to regard every object as a symbol. If the subject is a man's head, do not think of it simply as the head of a young man or an old man, viewed in, say, profile, lighted from the ———, over- or under-exposed, printed in ———, and mounted and framed ———. Consider it, rather, as an effort to symbolise nobility, power of thought, benevolence, bright intelligence, avarice, treachery, cruelty, or what not. It may be that the picture is intended as a portrait, not as a study; but whoever attempts to make a real portrait must aim at revealing the character of the sitter.



NOVEMBER DAYS.

By Rudolf Eickemeyer, jun., New York.

Similarly with landscapes. That which has any real claim to be a picture must show something more than the shapes and relative positions of a certain number of trees, hedges, stones, cattle, etc.; and we save time in our criticism by looking first for the "character" of the scene. The peace of evening, the glory of summer, the fresh brightness of spring, the mellow wealth of autumn, the grandeur of rocks and hills, the sturdy vigor of the oak, the majesty and mystery of ocean,—these are the things the real picture-maker tries to show. If you cannot find any such character in a picture, either the artist has, or you have, failed. Only when one can find a suggestion of the soul and inner meaning of a print is it worth while to criticise in detail.

Even when detailed criticism begins it is well to consider the more difficult things first, leaving such minor items as exposure, development, printing, etc., for quite last consideration—even if they need be considered at all. First, see whether the principal mass or masses hold a good position within the frame. Not only must the position be a good one *per se*, but it must be suitable to the spirit of the composition. Then look at the relations of the principal lines and masses, as regards size, position and direction, mutual support or mutual opposition. Next, take such details as tone and texture rendering, the suggestion of atmosphere, etc., of which nothing need be said in detail here, since so much has been said in the past two years. One point that must not be missed is what



BEECHES.

By the Rev. T. Perkins.

I may call (for lack of a better term) technical unity. An example of the absence of this quality is very often seen in portraiture, when we find a feminine face whose every line and shade proclaims a light blonde, but whose hair is represented as a heavy mass, with the gloss and blackness of the raven's wing.

In such a case the fault is technical, but the want of observation, which accepts and exhibits the result, is a serious artistic failing

It is most desirable that photographers should form a habit of criticising the inner qualities of their works before, or instead of, giving much consideration to the technique. It is far more important to know what is desirable than to know how to attain all sorts of technical results. The poorest technician will soon find means to express his thought when he has any clear thought to express; but the cleverest maker of negatives and prints, and even the most expert juggler with formal lines and lights and shades, will not become an artist until he pays more attention to his message than to his method of delivery.

We may take a lesson from literature. The mediæval days, that gave us our English Bible and Prayer Book, our Chaucer and our Shakespeare, had a grand, simple, forceful language, largely because every writer thought of his subject, and not of the words in which it was dressed. Then came the time of the stylists, when matter was secondary and all men's minds were given to the turning of metaphors and the polishing of phrases; and literature became almost sterile. We stand at the dawn of a new day, guided by one short rule, which is:—

"Find something to say,
Then say it simply."

If we are to have any permanent, living literature of the twentieth century, it must be built up on this one rule: and if photography is to take its proper place amongst the arts, it can have no better guide.

If, with this suggestion in mind, we scan the whole year's output at the exhibitions and in such pages as the present: if we look for the thought and earnest purpose beneath the pictures, I think we shall feel sadly humiliated. How many in all our ranks can honestly say that the work is based on conviction and done for its own sake?

We have too long compared our works with those of other photographers, have too long been content to fight for some sort of toleration amongst the other "arts," and, before photography can be really great, it must begin to compare itself with its own ideal possibilities. Any man who earnestly begins to do this will find the "limitations" of photography disappear as if by magic; and when any great number of men with the necessary time and talent follow the same line, the question of "Is photography art?" will cease to be possible. The men will demonstrate, and the world will recognise, that in photography we have a most versatile, facile, and eloquent means of expression, a means which need not hesitate to compare itself with any other, but which will not so compare itself, because its own immensely strong position will be proved to demonstration.



ON THE ROAD TO WATENDLATH.

By Frederick H. Evans.



COOMBES, SUSSEX.

By Charles Job.

"Royal and Ring."

Is amalgamation possible? or desirable?

THE fact that the Dudley Gallery ceases to be available for exhibitions has directed fresh attention to the suggestion that the forces of The Royal Photographic Society and of The Linked Ring should be combined for the establishment of an exhibition such as pictorial photography has never yet held. Such an exhibition should have a committee of selection whose strength, capacity, and disinterestedness were beyond question, should secure the support of every man and every school that is working for pictorial progress, and should present finally and with full authority photography's highest achievement in each year.

Theoretically, and in the abstract, the desirability of a combination is admitted by many. Some gravely doubt its practicability, and a few—probably a very few—would actively oppose any "healing of the breach." Publicists on both sides have rather scoffed at the idea, just as the newspapers of nations which are adjusting their misunderstandings often go out of their way to disavow any possibility of treaty. At the same time, the few men in the Royal who really count on the artistic side would almost unanimously welcome co-operation, and some of the best Links would gladly meet them half way if they could do so without loss of dignity.

The greatest, and perhaps the only real difficulty in the way is that of taking the first step. The Royalists feel that, although they have no grievance against the Ring as a body, they have been the objects of the scorn and derision of certain very militant "Links." They remember that the Salon was started in ostentatious competition with the older Exhibition, and with a nucleus of seceding Royalists; and they also remember the attempt to boycott the "Invitation Section" of their own Exhibition. The Royal has had no official cognisance of the existence of the Linked Ring or of the Salon, and can therefore hardly be expected to begin overtures.

The Salonists, on the other hand, feel that they were justified in their original protest against some of the circumstances of the old Royal Exhibition. Some of them look upon the institution of the Invitation Section as an underhand attempt to "dish" their own Exhibition, and probably all of them consider that the present method of electing the Royal selecting committee and judges is unsatisfactory.

The older body can scarcely appeal to its rebellious children; and the protestant party, in view of the success of the Salon, can scarcely be expected to assume the character of the Prodigal Son. These considerations of dignity



By W. A. Beevers.

form the first and great difficulty. Complicating the case are a few individual battles and skirmishes between enthusiasts on both sides. There are wounds scarcely healed, and rankling recollections of innuendo, sarcasm and accusation, which make it exceedingly difficult for certain individual members to make any move. It is hard to say whether these difficulties are likely to be overcome at the present crisis, but no harm can be done by considering some of the terms which may well be asked by each side as their irreducible minimum in case of negotiation.

In any amalgamation the Linked Ring would reasonably expect—

1. That the pictorial side of the Exhibition should be managed, and the selecting committee and judges (if any) elected, only by the members who took definite interest in the pictorial side of photography.

2. That all "Links" should have the opportunity of joining the Society.

The Royal Photographic Society would naturally demand—

1. That the control of its general affairs must remain in the hands of the whole of its members and Fellows.

2. That only its members and Fellows should direct the management of any of its sections.

If these points were mutually conceded (and they are the really important ones), matters of detail might be arranged by negotiation. It is a little difficult to see how the interests of the militant pictorial workers could be permanently guarded by rules or agreements, but it should not be impossible, if the desire



ONE SUMMER'S DAY.
By J. T. Roberts.



PRIMULA VERIS.

By Neils Fischer, Copenhagen.

exists, to make the Links of the Ring into a body of "pictorial Fellows" of the Royal, who would form, or would elect, the body responsible for admitting additional pictorial Fellows.

A personal difficulty which is none the less real because it is connected with only one man, is that of the attitude of Mr. A. Horsley Hinton. He has done great work for the Salon, and his position must be fully considered in the discussion of any scheme of reunion. Some of the Royalists feel (and not without excuse) that he has rather gone out of his way to attack the Society; and some probably believe that his object has not been either the improvement of the Society or the advancement of photography. They regard him as an irreconcilable and unscrupulous enemy, and they may even be satisfied that no agreement which brings him within the Society can be safe. Mr. Hinton, on the other hand, knows that a few members of the Society, many years ago, treated him with the greatest indignity that a Society can offer to an outsider, and he may believe—probably does—that there is still strong opposition to himself. In view of what has happened, he cannot be expected to come forward in the ordinary way with an application for membership.

We believe that Mr. Hinton's opposition to the Society, and its objection to him, have been greatly exaggerated; and the breach between them has certainly been widened by misunderstanding. We are satisfied that if he became a



ILE STE. MARGUERITE.
By R. Le Bègue, Paris.

member of the Society he would give it the same loyal support that he has given to the opposition; and though we know there are a few men in the Royal whose personal objection to Mr. Hinton might make them oppose him in every way, we believe they are very few indeed.

The possibility of negotiation for an amalgamation of forces offers a very reasonable way out of the difficulty. While Mr. Hinton cannot ask the Royal to accept him as a member, and while the Council of the Society cannot well invite him to apply for membership—in his individual capacity—a treaty of amalgamation might well include the offer of three or four Honorary Life Fellowships to the leading members of the Ring. If Alfred Stieglitz, as representing the Americans, Robert Demachy on behalf of the French, and A. Horsley Hinton as a leading English "Link," were offered Life Fellowships, not only would they and, through them, pictorial photography be signally honored, but the Royal Photographic Society would distinctly strengthen its Life Fellowship list on a side which is weak. If the Society made such an offer, it would demonstrate its real interest in pictorial work, and prove that it rose superior to any personal spite or prejudice. If the gentlemen

here named accepted the offer, the Society might be assured of their loyal and hearty support.

If such a scheme should prove possible, what are the gains? The Linked Ring would obtain everything for which it has fought—a full recognition of the importance of pictorial photography, and the permanent establishment of an exhibition in which pictorial quality is the first consideration. It would gain as full control of the pictorial side of the Society's Exhibition as it now has of its own show, with the ample resources of the old Society, in members, money and prestige, for the increasing of its influence and extending its work. There would be the advantage of a fine permanent home with accommodation for one-man shows and other functions; and, incidentally, there would be the opportunity of sloughing some of the "dead wood" which has accumulated around the living nucleus of the Ring, for some of the less enthusiastic "Links" would not take up membership in the Royal; and, on the other hand, it would have the fresh impetus of a dozen or so new members, who already belong to the Royal, and who are quite worth their places as "Links" or "Pictorial Fellows."

The Royal would gain an accession, greater in strength than even in numbers, and would at once place itself ahead of all societies in the world by its facilities for encouraging pictorial progress. It would solve the problem which has faced it so long, of electing an acceptable selecting committee and board of judges; for such committee and judges will not have the full confidence of pictorial workers so long as they are chosen by an electorate containing a majority of non-pictorial workers. An incidental advantage would be that some general re-arrangement of the Society's government would be necessitated, in the direction of reserving to the Council (elected by the whole Society) the general management of the Society's work, with strong sectional committees (elected by the Council, or by the members specially interested in the sections, or by both bodies) for the management of purely pictorial matters, for the purely technical side, and possibly for other departments of the Society's work.

Another way in which the Society would benefit would be by the impetus given to a better solution of the Fellowship difficulties. If the Pictorial Fellows elected their own Fellows' admission committee, the technical Fellows might do the same for their own branch, and the professional Fellows for theirs; with each committee reporting to the General Council. It is probable that the granting of the Fellowship would be somewhat restricted: each section would jealously see that applicants were well qualified for the honor before recommending them, and each would take its own steps for ascertaining real fitness. Moreover, the added financial strength resulting from amalgamation would go far towards removing the last reason for the difference between the subscriptions of members and Fellows, and thus render the Fellowship more distinctly honorable.

We think, as we have thought and said in previous years, that an amalgamation on terms honorable to both parties is most desirable in the best interests of photography. Whether the personal difficulties will defer it for a few years remains to be seen. But if any reasonable number of men on each side agree that the thing is desirable, there can be no insuperable difficulty about details.



THE FALCON.

By Dr. Fredk. Graves.



THE COCKTAIL. *Salon, 199.*

By C. Yarnall Abbott.

The Two Great Photographic Exhibitions.

I.—THE PHOTOGRAPHIC SALON.

By A. C. R. Carter.

I have never yet deemed it necessary to write my *apologia* for believing in photography as an art, despite the fact that many able critics, with made-up minds as to the conventions of artistic practice and as to what constitutes their legitimate produce, still obstinately refuse to see the individual force and the æsthetic gift of many a worker behind the camera. And on the sixth occasion when the duty has fallen to me of writing upon the annual exhibition of The Photographic Salon for this Year-book, I shall not feel called upon to establish my articles of belief by any prefatory plea. I prefer to prophesy. In my mind's eye I see the day when no one will choose to remember that photography was once without a vote in the constituency of art. Critics will be born to discuss it as an art according to custom. There will be a mighty belabouring of the young men, and they will be sorrowfully but sternly directed to study the examples of the Old Masters of the Linked Ring. At the Christie's of that day collectors will vie with each other in topping up the guineas to secure this or that classic example, and there will be much technical and detailed chatter about states. There will be finds. The descendant of some photographic zealot of to-day will discover an old portfolio containing, say, a Craig Annan, and examples by Mrs. Barton, A. Cochrane, G. Davison, R. Demachy, C. Emanuel, Horsley Hinton, A. Keighley, Charles Moss, Eduard Steichen, and Clarence White, amongst others. The lot will go to Christie's, and *The Daily Telegraph* of the day will have the headlines:—"Prices piled up for Photograms," "Auction Triumphs of the Early Edwardians." And books will be written on the unbeautiful lives of photographers, and how a disappointed genius, when *A Misty Morning* did not come off, took himself off with the ready cyanide. It may be argued that this anticipation is all very well, but that it breaks down on a simple test. Where will the rarity come in, so necessary for the success of a collecting mania, especially as photographic methods are so permanent? In the first place, many examples will be lost, and in the second, despite the permanency of the photographic impression, the paper on which it is printed will not last. Again, it is conceivable that fifty years hence the cinematograph will have made such strides that no one will dream of making a still photogram. Therefore that old portfolio of Craig Annan and the rest will represent a rare art fallen into decay

but worshipped and valued by a cult. The slang of one generation passes into the literature of the next, and by the same token I take it that the time is not far distant when the unthinking will cease to contemn photography (because they are told to do so) and will accept it as an art for a precisely similar reason.

For my part I find it impossible, after examining the works at the Salon this year, to imagine that a generation will not arise to take an extravagant view of their merits. Are not such things as stamps idols of worship? There, of course, rarity is the chief attribute, but one can at least consider a fine photogram to be on an equal plane with a beautiful mezzotint. In this twelfth annual display there are examples of most of the chief forces dominating photography at the present time. After a year's absence Eduard Steichen returns at the head of the experimentalists, and his claims on the attention are undeniable. The individuality of his outlook is remarkable even in an exhibition where men thinking for themselves are by no means few. Between him and Craig Annan, for example, there is a wide gulf, yet each man reigns over territory of his own. Alexander Keighley again proves that his interest in his work is unflagging, and one of his examples is a surprising capture of movement and a complete illustration of the personal intervention of the worker. Last year the hope was expressed that that promising artist, Charles Moss, would lift himself clear from gloom and find a luminous outlet. The hope has been fulfilled, and in due course attention will be drawn to his vastly improved contributions. Veterans in the movement such as George Davison and Horsley Hinton show how much has been derived from their example, and it has remained for Robert Demachy, another well seasoned worker, to send one of the finest realisations of action yet seen in an exhibition of photography. These are a few of the names which come to the mind in a preliminary survey, but there are many others which will have to be mentioned in terms of praise, and therefore, as heretofore, I essay my task of dealing with the exhibitors *seriatim*.

Last year the set sent by Yarnall Abbot was chiefly of the illustration class. On the present occasion there is nothing of this kind, and his chief works are a landscape and an interior. The first, *Sentinels*, shows a sombre woodland with a solitary pool in that deep and mysterious key so much loved by American workers. The second, *The Cocktail*, has for its motive the treatment of a figure in the window light of a café, and is a successful registration. The three works by John H. Anderson evince a marked feeling for picturesqueness, and cause him to recover his position. His schemes of rich blacks and greys have been accurately established, and *A Waterway, Holland*, seen near the entrance, is a happy harbinger for the rest. I shall remember for a long time Craig Annan's triumph in portraiture—*Harrington Mann and Children*. After one has overcome the deliberate rigidity of the grouping one can enjoy the perfect management of the problem. The three figures present an exercise in dealing with overlapping planes, and the precise order of their distance from the spectator is completely realised. No detail has been lost, and yet proper emphasis is maintained. The treatment of the lower portions of the group should be an object-lesson to those who desire to know how to present detail in shadow. The whole arrangement has the nature of a subtly modelled bas-relief. In the present tendency of the



A SPRING IDYLL.

By Alexander Keighley.

Salon, 119.



CORPUS CHRISTI. *Salon, III.*
By Alexander Keighley.

praised, sustains our interest. American school to be mysteriously inchoate, this example sounds the drum of reaction with a rousing bang, and proves that subtlety need not be invisible. His other figure subjects are similarly forceful, but I feel that the open-air scene *Kelvin's Banks* falls short of the standard of the best work in this class. The chalky tone on the water does not appear luminous to my eyes. This by the way—the fact remains that Craig Annan has done something this year to make photography more powerful and to shake up the half-hearted. A strong and clear work by A. H. Avery, a fair portrait by Harold Baker, and a good snow scene by Charles Barr, may be briefly mentioned. In the fragmentary retrospect Mrs. G. A. Barton's work was somewhat disappointedly discussed. At that stage two of her works in this exhibition had not been seen by me, and I therefore now have pleasure in making amends. It is true that this year there is no successor to the examples which have won for her especial notice. The portrait *A Country Gentleman* shows, however, much promise in a mundane field. The fine head is capitally modelled and beautifully lighted. The romantic exercise *The Song of Spring* loses some of its quality at a distance, but at close range the joyous abandon of the figure is telling, and again proves her instinct for arrangement. It has been stated that her best work this year was accidentally withheld from the inspection of the Hanging Committee. The world is not at an end yet, and we can live in hope of seeing it and other gifted examples in a future exhibition. A female rotundity in a red medium accounts for the title *Sanguine* chosen by R. Le Bègue. Curtis Bell's harvesting scene is too low in tone to make its proper appeal, and I conceive that Walter Benington's *Stonehenge* theme would have gained in strength and massiveness in a higher key. The subject is excellent, and this worker, who has previously been Neither of his London scenes approaches his

St. Paul's of last year, however; the harsh lines of the buildings against the sky are too insistent in the *Watling Street*, and the outlook on the Tate Gallery from the base of one of the bridge arches has necessarily to include some ugly river architecture. Mrs. Jeanne Bennett sends a cleverly toned registration of a misty effect, and A. H. Blake has essayed that hackneyed theme of a sand-dune with fair success. David Blount has apparently been determined to follow our advice and treat his subjects in a higher key. *A Summer's Day*, despite a little uncertainty, makes a well-broken landscape with sheep exercise, and Mr. Blount's penchant for tangled detail finds expression in the swamp effect. The Mid Victorian *Costume Study* (p. 105) is a decorative portrait venture, where regard for reminiscent quality has been extended even to the framing peculiar to the period, now happily extinct. Miss Alice Boughton's attempt to deal with figures bathing in a pool shows the curious results of reflected light, and remains a carefully toned exercise unsatisfactory in its main motive. A word of praise is due to A. E. Bowers for the clever cattle in a mist glimpse, and there is no special reason for commenting on the examples sent by Tom Bright, T. F. Brogden, Maurice Bucquet, John G. Bullock, and the Misses Burtt and Wood. Mrs. Carine Cadby still displays her accustomed daintiness in the treatment of unambitious subjects, and the kitten group is as well done and as closely observed as its title, *Study in Expression*, demands. Each of Will Cadby's studies also bears the mark of beautiful tone; this being especially discernible in the portrait *Mrs. H. Wilson*. Some years ago Eustace Calland produced an extraordinarily picturesque view of St. Martin's Church as seen from the portico of the National Gallery, and the memory of this achievement is revived by his interesting glimpse of *St. George's, Hanover Square*.

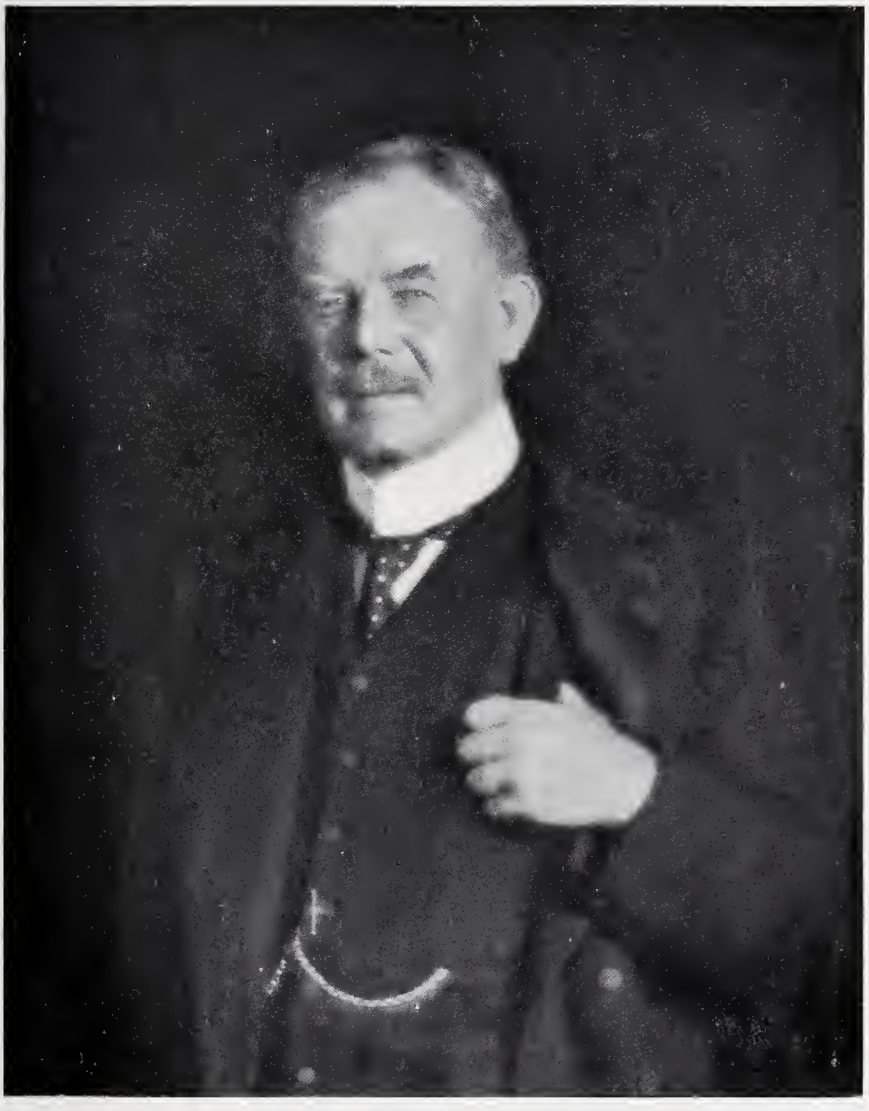
A newcomer, Walter J. Clutterbuck, makes a hopeful *début*, and the Hanging Committee has given him a warm welcome by accepting four works. Throughout he shows a capable management of good tone, and his two shipping subjects are devoid of those faults (black blotting paper sails) which used to make me gird. Preference may be expressed for the clever study *An Errand*, in which the figure of the advancing child is capitally suggestive of its title. As in previous years, much space has been allotted to A. L. Coburn, and a sort of one-man show has been arranged for him. The set carries the mark of earnestness, but we could wish that this was less self-conscious. In such works as *The Haunted House* and *A Southern Reverie* there is a determined attempt to enlist the spectator in the game of make-believe. *The Bridge, Ipswich*, is simple and strong enough in subject to have merited less mysterious treatment as regards detail in shadow, and we find Mr. Coburn much better served in a separate exhibit, *The Dragon*, the title given to a spiral coil of water seen from a bird's-eye point of view. Archibald Cochrane's principal contribution has been dealt with in the Retrospect; but it may be added that his study of cattle under trees, *Summer Pastoral*, is quite one of the best landscape exercises here in its atmospheric truth. A study by J. F. Copley is none the worse for calling to mind a good Charles Job, and, as the work of a newcomer, deserves a passing word of encouragement. Last year J. Croisdale Coultas was missing from the Salon, although in 1902 he had scored such a success with his well-arranged view of a Yorkshire river, in which



BEFORE RAIN.

By Frank. H Stevens.

grime and smoke were blended into a decoration. This year he returns, and his right of reappearance has been fairly won by a strong rendering of an Arran mountain. Yet the real successor to his 1902 example is provided by *The Banks of Somme*, contributed by William Coultas. The delicate beauty of this stream and wooded bank is known to many, through the medium of Mr. Alfred East's paintings. William Coultas has shown proof that he can fulfil Corot's test of knowing "when and where to sit down," and his well-selected point of view has enabled him to produce a striking picture. For the beauty and charm of nature *per se* the result is perhaps the most telling in the gathering. Reginald Craigie usually contrives to complete a portrait study of a good order of achievement, and there is no break in the continuity this year. He has been much aided by his choice of sitter, although in this respect the *Col. H. S. Brownrigg* does not possess the possibilities of the *Hermann Vezin* of 1903. The modelling of the head in sparkling lights has offered Mr. Craigie fine scope for his special gifts, and justifies him in his position as one of the leading portraitists in photography. The work, too, of J. Cruwys Richards renews its claims to notice. His three examples cover a wide range. There is an appeal to the æsthetic sense in the rendering of the head of a comely model, and *The Watcher* shows that a difficult problem of lighting has been overcome. Along with the colored studies by C. Puyo, his *Eleanore* should raise a scientific interest in this branch of photographic discovery. I took occasion last year to commend the work of



COLONEL H. S. BROWNRIGG. *Salon, 168.*

By Reginald Craigie.



BACKWATER AT EAST MOLESEY.

By George Davison.

an exhibitor at the Royal, Louis Dapples. At the Salon he is now represented by a capable sunlight study, *A City Court*, which quite lights up the corner in which it is hung. George Davison is one of The Old Guard, and the future chronicler of photography will have much to say concerning his labors to advance its claims. His set of four betokens no lack of interest in his craft. The Bruges (p. 141) is much more restful than the 1902 experiment, and the *Early Morning at Acle* makes an effective capture of sunlight, although I made a note of one defect—the niggled branch of the tree being too black against the sky to the left. The difficult task in the series was unquestionably the problem of diffused light in the sheep-on-the-downs subject. Mr. Davison has succeeded in giving an impression of real light and air, and of life and movement as well. The sheep have arrayed themselves in curving lines, and give rise to the suggestion that Mr. Davison, if he had the opportunity, would produce a life-like picture of Russian soldiers on the crests of their earthworks. Robert Demachy has often had a bigger array to his credit, but it may be doubted whether he has ever been better represented. For spirit and actuality, the show contains nothing to equal *L'Effort* (p. 2). The grouping of the strenuous figures must have entailed considerable forethought, and at first sight it seems difficult to accept the result as photographic. The beautiful scheme of graceful foliage snow-laden comes as a relief to many wintry subjects, and shows what can be done by a man who leaves the beaten path of cart-ruts, however well toned. He has scarcely been so happy in his Seine view, the contrast between the hard lines of the bridge girders on the left and the delicate river scene to the right being unnecessarily violent. To English eyes his portrait of *The Poet* loses some of its quality by the affectation of its subject, and one turns to the *Portrait of Madame M.* for the opportunity of full admiration. The motive here has apparently been to suggest as much space behind the imperious figure as there is in front, and the intention has been attained. Altogether, M. Demachy takes high honors this year.

In the endeavour to suggest another art, Dr. Detlefsen has executed a cameo relief portrait from the life, which he calls *The Flower*. The attempt is ingenious, but it leaves behind it the question, *Cui bono?* The New York storm scene by J. M. Drivet has an interesting point of view, and gives us a glimpse of the skeleton erections of that city, although there is little suggestive of the watery nature of the foreground. Pierre Dubreuil's study, *Le Croquet* (repro.), renews an experiment which recalls an early Clarence White. A few years ago it would have been hailed as a work of much originality; as it is, the problem of treating figures against a streaming light has been tackled with excellent effect. I should like to say that I understand the purpose of W. B. Dyer's nude *tour de force*, *The Navajo*, but I must confess to failure. Last year J. Mitchell Elliott's snow scene called for praise, and his subject of a similar kind shows no falling off in certitude and delicacy of tone. With regard to the contributions of Charles Emanuel, occasion has been taken in the retrospect to praise one of them to the fullest extent, and it remains only to add that the second *Old Paris* deserves another encomium. In the absence of R. Eickemeyer, jun., he is the most gifted exponent of pearl-like tone. So long as Frederick Evans devotes himself to architectural themes there is little chance for any would-be rival. He



PORTRAIT OF BARON VON SCHLEINITZ. *Salon, S.*

By Fredk. Hollyer.



A COSTUME STUDY, 1860. *Salon, 130.*

By David Blount.



THE BUBBLE.

By Miss Bessie Stanford.

proves again that the resources of York are by no means exhausted, and *Looking from the Chapterhouse*, with the splendidly lit floor, provides a fresh surprise. Getting out into the open, he naturally climbs a mountain, and his *coup d'œil*, *From Scafell*, has the merit of suggesting altitude and vastness. It is convenient at this stage to recognise his labours as sole hanger of the Exhibition. On the whole, this task has been admirably performed, yet, at the risk of making an interfering remark, I would advance the idea of tilting forward some of the works on the top tier, to avoid the glass reflections. The command of tone displayed by Herbert G. French is even more evinced by another American, A. M. Gleeson. His *Winter's Mantle* strikes an atmospheric note unlike anything else in the show, and the natural grouping of the mother and child in *Motherhood* is enhanced by the wholly correct key maintained. Georges Grimprel's two-color studies have more than a scientific interest, and the flesh tones of the *Carmen* are exceptionally well rendered. J. M. C. Grove remains the earnest apostle of gloom and a poet in titles, although in justice it should be admitted that, having chosen a key, he does not deviate from it, but strictly maintains it.

The exercise in the nude by Haweis and Coles reminds me that the Hanging Committee has this year accepted more of this class than usual. Decorous shadow has been employed in most cases, and in this *Toilette of Gabrielle* the comely shape has its beauty enhanced by the dexterous management of the light, modelling the contours of the figure. I recollect making some severe remarks on Dr. Hugo Henneberg's gum experiments in the past. For that reason I find pleasure in confessing to a genuine liking for the balcony composition, *Villa Torlonia*. The arbitrary banked-up shadowy masses are again shown, both to right and left, sending into relief the central scheme. Much atmospheric truth is here realised, and the figure on the balcony is beautifully harmonised and exactly in its proper plane, with the silvery sky behind. A. Horsley Hinton is content with only two exhibits. The first is a masterly choice of subject, quite expressing all that is conveyed by the title, *Over the Hills and Far Away*. The scheme is in a lower tone than customary with Mr. Hinton's work, but it is lit up with many luminous passages, and the massed detail of the well-broken landscape betokens a command of uncommon powers of arrangement. For many reasons I am inclined to consider his *Niagara* (p. 109) unique. Since childhood, one has been obsessed by many views of this prodigal torrent of waters, but the imagination has been left to fill up the blanks which these tame and lifeless renderings have shown. The seething cataract literally boils in Mr. Hinton's presentment. The air is full of steaming spray, and we are face to face with the real stuff. It is somewhat ironical to think that it has been the duty of Mr. Hinton to bring Niagara to England, and one wonders what the Americans have been doing all these years. E. T. Holding should be complimented on his clever nursery study, *Building the Bridge*, which, if not original, has been inspired by some excellent examples in the past, and is a worthy successor. Fred Hollyer's pair of portraits are uneven. The right hand of *Baron von Schleinitz* (p. 104), cleverly toned though it is, seems disproportionate in its diminutiveness. The Hollyer who was the pioneer of photographic por-



SHEEP IN OLIVE GARDEN, BORDIGHERA. *Kodak Competition.*
By Leonard R. Marshall.

traiture when it became a force is to be seen in the telling modelling of the profile study (126). W. F. James' low-keyed *Huckster* comes next, and after it Charles Job's placid landscape, *A Stream.* This worker has received many eulogies from me in previous years, but I do not think he has equalled that remarkable picture of 1903 which was chosen as the frontispiece to this Annual. Mrs. Käsebier has eight individual compositions to her charge. A vein of solemn mysticism runs through the set, and it is difficult to feel all that is intended. *The Road to Rome*, for example, leaves us peering through a sombre vista, in company with a well-braced urchin in the foreground, at the light beyond. It might be named "The Ascent from Avernus," still, titles apart, the scheme is much the most acceptable of the deliberately impressive class. As in the past, she finds herself best in a subject of human interest, and *The Picture Book* with the mother and child beneath the tree is worth all the others. The quaint little figure on the black field with white spots, *When I was a Little Boy*, is spoiled by its lack of daylight. Passing from the good study of a *Grey Day* by Edward Keck the interesting works of Alexander Keighley are reached. He shows none of the temporary uncertainty of 1903, and I look upon him as one of the conspicuous upholders of the banner of photographic progress. If a picture has to be straightway named as the follower of the 1903 "Adieu" (*Photograms of* 1903, p. 148), it must be the *Corpus Christi* (p. 98). As remarked upon R. Demachy's chief work, it is difficult to realise that this is a photographic result. The advancing procession has been caught at just the right moment, and the composition could not have been bettered. The result answers all that is meant by the term pictorial, and may be confidently referred to those who wish to know what photographers can do in picture-making. Right in the open air in *A Spring Idyll* (p. 97) he regains what he lost last year. The speckled disturbances are



Salon, 120.

NIAGARA.

By A. Horsley Hinton.



THE SONG OF THE SEA.

By Mrs. Myra A. Wiggins, Salem, Oregon.



A SONG OF SPRING. *Salon, 64.*

By Mrs. G. A. Barton.

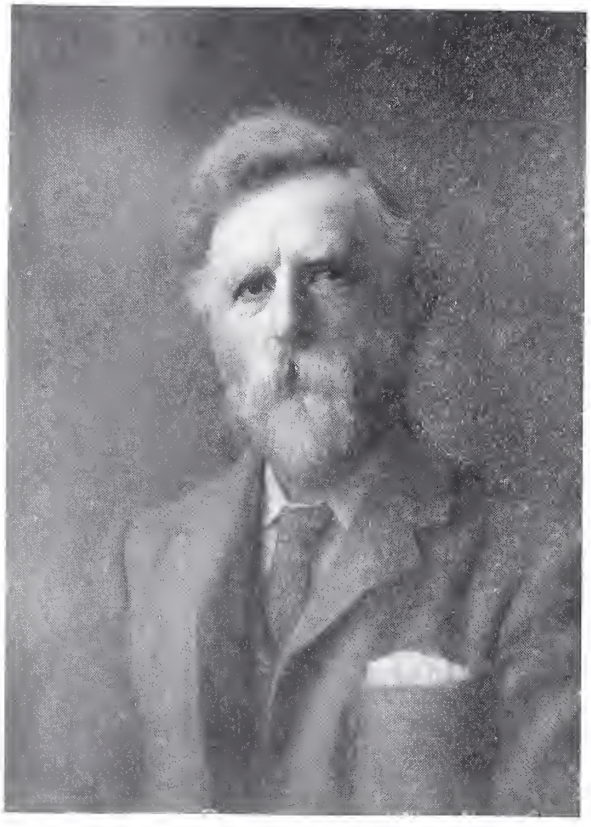
gone and atmospheric grip is restored. The figures in this Arcadian pastoral are justly set, and a similar triumph is shown in the capital grouping of *The Fountain*, the diffuse modelling of the figures in the foreground being apparently intended so as to keep the interest in the middle distance. The well-chosen landscape which starts the show need not have been divided into three partitions and named a triptych, which by the way is a very far-fetched application of the word. Miss Mary Kiepp of Alabama sends an Uncle Tom and piccaninnies grouping entitled *His Sermons*, which is really a brave sunlight study and at the same time an artful way of avoiding the difficulties of rendering flesh against the light; white generally becoming black in many photographic ventures. An American, absent last year, J. T. Keiley, comes again with seven examples of much variety and interest. Refinement of tone is the general note of these, such an example as *The Orchard* being especially noteworthy in this respect. The delicacy of this is a fine set off against the rich velvety masses and pearly whites of the *Garden of Dreams*. The cleverly realised flesh tones of *The Averted Head* are at once felt, and the interior in which the portrait of *Mercèdes de C.* is set, is beautifully spaced. Altogether the septet forms a one-man show of great accomplishment. Of the pair by Mlle. C. Laguarde, the rich and true tones of the *Retour de Vêpres* (p. 13), fairly suggesting evening light, linger in the mind's eye. Another foreign worker, Ferdinand Leys, has advanced his position. His three works are wholly different, and comprise a mountaineer in a picturesque setting, a quaint figure design, and a satisfactory study of water reflections on a Venetian lagoon. Viscount Maitland's pair are small, but good, and his washing-day scene on a moorland is evidence of the fact that light and air are the true picture-makers, and that subject is a secondary matter after all. A decorative shipping study by Frank Marks, and a sunlit avenue by Arthur Marshall, in which the surfaces in shadow are articulated, and not blotted out, deserve a note of approval. In his portrait exercises Baron A. de Meyer has been much assisted by his sitters, uniformly persons of character. His choice of a scheme is never incoherent, and sound tonality is maintained throughout. If a choice has to be made, the *Walter Sickert* appears to be the happiest result, although Rodin pulling on his glove runs this close. In a gathering generally devoid of seascapes, F. J. Mortimer's surf scene (p. 145) is conspicuous. I like this happy blend of a morose sky and swirling sea, and the dark grey scheme is cunningly gradated. The sky is no flat patch, but suggests the vault of heaven. As a study of a rather forced pose, Cavendish Morton's *Greeting* has merit, and makes a good second to the joyous Bacchante in J. T. Keiley's set.

Charles Moss this year has jumped as far forward as Alexander Keighley did in 1901. In a single bound he is upsides the best of the Linked Ring, and I would choose the luminous *Sand and Sunshine* as among the real atmospheric successes of the exhibition. He shows one work in the old manner, *Hillside Pastures*, but I take this to be an evening study with its purpose fulfilled. I do not consider *A Rainstorm* as successful as J. M. C. Grove's *Hailstorm* of last year, but it is incomparably better than a 1903 Moss. The *Early Spring* pastoral has a few chalky hesitancies, quite absent from the commanding

Hobbema landscape, *A Suffolk Dyke.* Enough has been written to pay tribute to the advance of a determined worker. Ward Muir's trio are conscientious efforts on a small scale, and with regard to J. C. S. Mummery's *Amberley* pastoral (p. 20), I must retract what I wrote in the Retrospect, as the version here contains the alterations which I desired. A rather low-toned gipsy camp effect by David Murray, Charles Peabody's effective costume study, a sprightly portrait of a child in a decorative interior by Mrs. Jeanett Peabody, and a capable rendering of textures by H. J. Pearson, require brief notice. C. Puyo is represented mainly by color effects this year, of which the sweet reasonableness of the gracious *Profil en quatre couleurs* is its own excuse. Inventiveness, the mark of the Frenchman, is exhibited in the *Montmartre.* A femme de chambre, feather-duster and all, leans over a balcony in the morning air, and in this crisp setting we see her and the buildings beyond. William Rawlings sends two small frames which bear out his promise, and he may be ranked in the same class as Viscount Maitland. G. E. H. Rawlins should also be commended for his straightforward and true study of a daisy-field, wind-swept and flecked with sunlight. Ralph Robinson's desert scene (p. 31) has already been described. His glimpse of a Cordova courtyard, peopled by a Spanish beggar and tourists, is a fine example of the light of the open, and truth of gradation. With these two we could have been content, the *Landing Cattle, Tangiers,* being an uncompromising study of an ordinary scene. Harry Rubincam's boy portrait lacks one point of success—the suggestion of detail in shadow—but his snowstorm subject has the subtlety which the Hanging Committee properly insist upon in this class. An adventurous essay by F. R. D. Scroggs, well named *Threshing thro' It,* gives a lively glimpse of a reeling boat and the recollections of *mal de mer.* As for the three portraits by Mrs. Sarah Sears, as usual they are cleverly established schemes of tonality, from which the



PORTRAIT. *Kodak Competition*
By Laura Adams Armer.



Scots Salon. HENRY F. KERR, ESQ. *By John Moffat.*

somewhat fantastic presentment *An Aesthete* may be chosen as best realising the worker's manifest intention. The works of Carl E. Semon, Edward Seymour and Miss Marian Silverston are unambitious, but this term cannot be applied to the three-quarter length portrait by Dr. Spitzer, *Kolo Moser*, which dominates a corner, and is clever clothes photography on a big scale. W. M. Stewart's portrait of himself has an affinity to a Baron de Meyer, and maintains his promise.

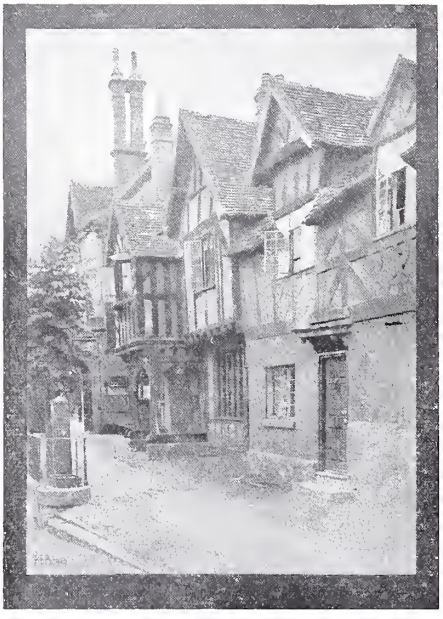
The honors of complete individuality rest with Eduard J. Steichen, and, to use a homely phrase, he provides much to chew at. After a year's absence he enriches the show with the products of many long, long thoughts over photographic invention. The mastering strenuousness of his outlook lifts him outside the self-consciousness of the weak exponents of the make-believe, and the work, like all strong work, issues a fearless challenge. So take them or leave them becomes a *mot d'ordre*. We will. We will take that torso with the morbidezza flesh, that photographic muse of tragedy with the staring eyes, the rounded Sibyl dreaming over that wonderful brass bowl, even the metallic flesh of the Watts portrait, the brooding intimacy of the Strauss and the slashing woman-in-white, and we will leave him his Rodin, remembering his other Rodin, and the moonlight scenes which Telbin did so much better for the Brocken romps of Irving at the Lyceum when he produced Faust. The strong beer of Steichen is better for us than the hemlock and the herbals of some of his gloom-loving compatriots. Many winters have gone since Alfred Stieglitz first showed how the dark grey of a snow-laden air should be registered, and *The Street* renews the lesson. Victor Stouffs, after vainly endeavoring to show the Thames to us, has wisely returned home, and *Le Pont-*



"The still, glassy lake that sleeps
Beneath Aricia's trees."

Salon, 70.

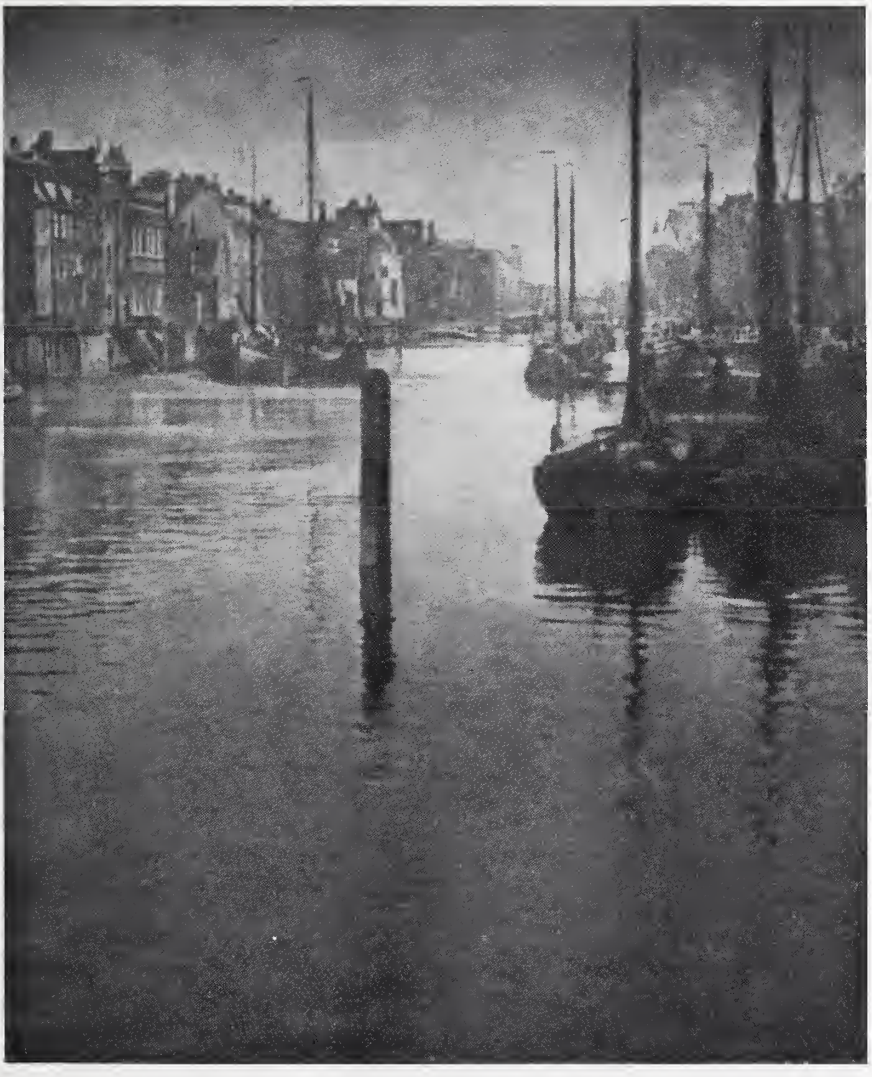
By J. M. C. Grove.



OLD WARWICK.
By A. E. Burnett.

levis, with its fine water reflections, makes adequate amends. Miss A. M. Walters' *Dutch Cap* reveals a well-modelled profile, although the further ear-flap appears by its tone to be too far away from the face. The single exhibit by Miss Agnes Warburg has for its subject *The Marble Arch* as seen from the park, but it is just to admit that the point of view has been signally well found, and the strong treatment of the tree and foreground enhances the pictorial effect. Two capitally toned examples, too, come from the Rev. E. G. Watts and Harry Wild. It is also with pleasure that I remember the pair by Percy G. R. Wright. *The Mooring Place* is an admirable study of decorative water shadows, and his market group (repro.) is an uncommonly good realisation of bustle and movement, with the right atmospheric envelope.

I wish that I could write as I have done in some previous years about the work of Clarence White. He has sent as many as eight, but I detect the master hand in two only. The *Herbert Lisle* portrait throughout is as good as ever, strength and subtlety being interwoven, and there is wonderful technical skill in the shadowy rendering of the *Violin Player*. The group of the three sisters in roundabout attitudes has a distorted perspective, nor can we accept as a thing of beauty the female aboriginal peeping round some prehistoric corner. In the orchard scene, the dress of the stooping figure in the foreground is so beautifully lighted and rendered, that the want of atmosphere in the rest of the picture is all the more emphasised. But I have done, and will not discuss the others. The services which Mr. White has performed in the past should be sufficient to carry forgiveness for a lean year's output. That he must remain always as one of the great exemplars to be followed cannot be gainsaid.



A WATERWAY, HOLLAND. *Salon, 2.*

By John H. Anderson.



A MISTY MORNING.

By Frank E. Huson.



PORTRAIT OF FRITZ THAULOW.

By H. Walter Barnett.



THE LATE LORD SHAND. *R.P.S., 43.*

By William Crooke.



OUTDOOR STUDY. *R.P.S., 458.*

By R. Dührkoop, Hamburg.

The Two Great Photographic Exhibitions.

II. THE ROYAL.

By A. C. R. Carter.

FULL acknowledgment was made in this Annual of the general improvement shown in the 1902 and 1903 Exhibitions of the senior Society. This year, however, the New Gallery Show seems of mediocre quality, and it is only when the last wall is reached that any cheerful note of progress and accomplishment is struck. Prior to this, of course, a few examples of good class have been encountered, but the average level is low, and one wonders, and feels momentarily depressed in wondering, what the mass of the rejected must have been if the chosen exhibits represent the survival of the fittest. Perhaps on the present occasion the high character of the Salon gathering has much to do with this impression. It is impossible for the trained observer to get away from the sharpness of the comparison, and the fact cannot be shirked that there must be many people dabbling in photography and ambitious withal, who have little chance of ultimate success. "Many are called but few are chosen," appears to have a particular application to such. Everything yet has its use, and the tame,



Scots Salon. MARY. *By Alexander Allan.*

amiable and commonplace exercise sends into relief the work of merit and individuality. It has always been so in every craft and art, and frequently it happens that the first person to render just tribute to work of real power is the modest tryer who attempts and fails. I have in my mind an instructive parallel. From time to time people inveigh against such institutions as colleges and academies of music, on the ground that the crop of geniuses is no greater than it used to be. They forget that an advantage is secured of far-reaching interest. Year by year recruits are trained in the knowledge and appreciation of what good music should be, and surely next to being able to practise an art with success follows the gift of enlightened and generous appreciation. It is this trained appreciation which is gradually but certainly making the English nation lose the stigma of "unmusical," and one has only to compare the standard of a promenade-concert programme of twenty years ago with one of the present time. Any man of observation, too, has only to note the attitude of an audience nowadays to see evidence of cultivated interest. This parallel, I hold, applies to photography and its exponents. And although it forms part of one's duty to tell some conscientious amateur that his real place is among the audience and not on the stage (he probably knows it himself), it is hopeful to know that no one recognises fine craft sooner than the disappointed craftsman.

Last year the method, always followed in the case of the Salon—of taking exhibitors in alphabetical order—was adopted for the first time for the Royal. This plan, rendering reference of quick capture, is again employed. Joseph Appleby, in the absence of F. J. Mortimer, would doubtless have secured a medal

for one of his powerful ocean disturbances. He would do well to avoid the violence of contrast between surf and rocks, and in *Storm Swept* one has a little difficulty in accepting the lights of the sky and the foreground as synchronous. M. Arbuthnot, whose promise was noted last year, is still awaiting the expression of individuality. When out of his pupilage he will probably enter the field occupied by Alexander Keighley and Charles Moss. The *Harvest* shows regard for breadth and luminosity, and he is on the right road. In *The Close of a Rainy Day* H. Ashworth has had trouble with placing the horse and wagon in the correct plane, but has contrived to make a graceful grouping of two figures in *Blackberries*. Smedley Aston's portrait receives notice in the Retrospect. A tame woodland theme by E. H. Atkin forms one of a populous residuum, and James Auld's girl and pigeon exercise is ordinary for such a worker. Neither in 1902 nor in 1903 was C. H. Austin represented, and in one bound he has leapt to the eyes of the judges, who have medalled his well-toned *Canal, Dordrecht*, in character akin to an atmospheric success by Percy Lewis. Herbert Bairstow's vegetable stall scene was obviously inspired by the same worker, but it is too low in tone, and in his second example the figures hang out of their proper planes. Little feeling for open air is evinced in a black ground summer study by Herbert Ball, and he is better in a smooth portrait exercise. Fred Barkway, as last year, gives fair evidence of knowledge of tone. A portrait by A. T. Barraud and a flower subject by R. Barritt fill spaces on the walls. Three children on a beach, tucked up and graceless, cannot be accepted as fulfilling Miss Ethel Barrows' title *The Three Graces*. She is better served in a misty expanse, good in tone. *The Repose*, by Mrs. G. A. Barton, not seen



COQUETTE.

By William Gill.



A STREET IN ROUEN.

By Herbert Bairstow.



MORNING MIST.

By A. E. Bowers.



CHEWING THE CUD.
By George Clelland.

before by me, inevitably institutes a comparison with her last year's work. I find the child somewhat rigidly posed, and unsatisfactory in the flesh tones, which are flat and chalky. Had one never seen any of Mrs. Barton's examples before, one might have hailed it as a hopeful venture and away from the ordinary. But Mrs. Barton must be compared with Mrs. Barton. The Whittington subject as a single figure is quite good, and *The Cherry Girl* shows her individuality of method. We must look to 1905, nevertheless, for something really worthy of her powers. Unless an ordinary railway station can be transcended, it is not worth while for R. H. Baskett or anybody else to attempt its photographic registration. J. C. Batkin, on the other hand, who was somewhat severely handled last year, has made an advance. The lane scene appears a little uneasy in the lighting, especially as regards the effect of the trees against the sky to the right and left. He has contrived to make a good study of a churchyard in subdued light, and has well arranged an evening scene with cattle. *Still Waters*, by W. A. Beevers, is among the ruck. Five contributions come from A. A. Bellingham, of which the effective glimpse of light in the cathedral interior and the well-toned Thames scene are among the redeeming features of the show, and in this category must be placed the Ely view by H. W. Bennett. Mrs. Jeanne Bennett is seen to more advantage here than at the Salon. *The Woman Churning* is altogether a capable exemplification of clever tonality, and the harvesting group is well composed. The first could not have been far removed from the judges' consideration. Lionel Bennett sends an interesting study of evening light, but S. H. Bentley's pair are trifling. A picturesque head of a Chartist and a close observation of a student at work by R. Berry show well-rewarded pains; and both of Henry C. Bird's open air registrations are remembered by me as giving an idea of natural light. In this respect also I recall the best of A. H.



A KITTEN.

By Frederic Colburn Clarke.



AN OUTDOOR PORTRAIT.

By N. Perscheid, Leipsic.



THE BROOKLET.
By A. J. Campbell, Melbourne.

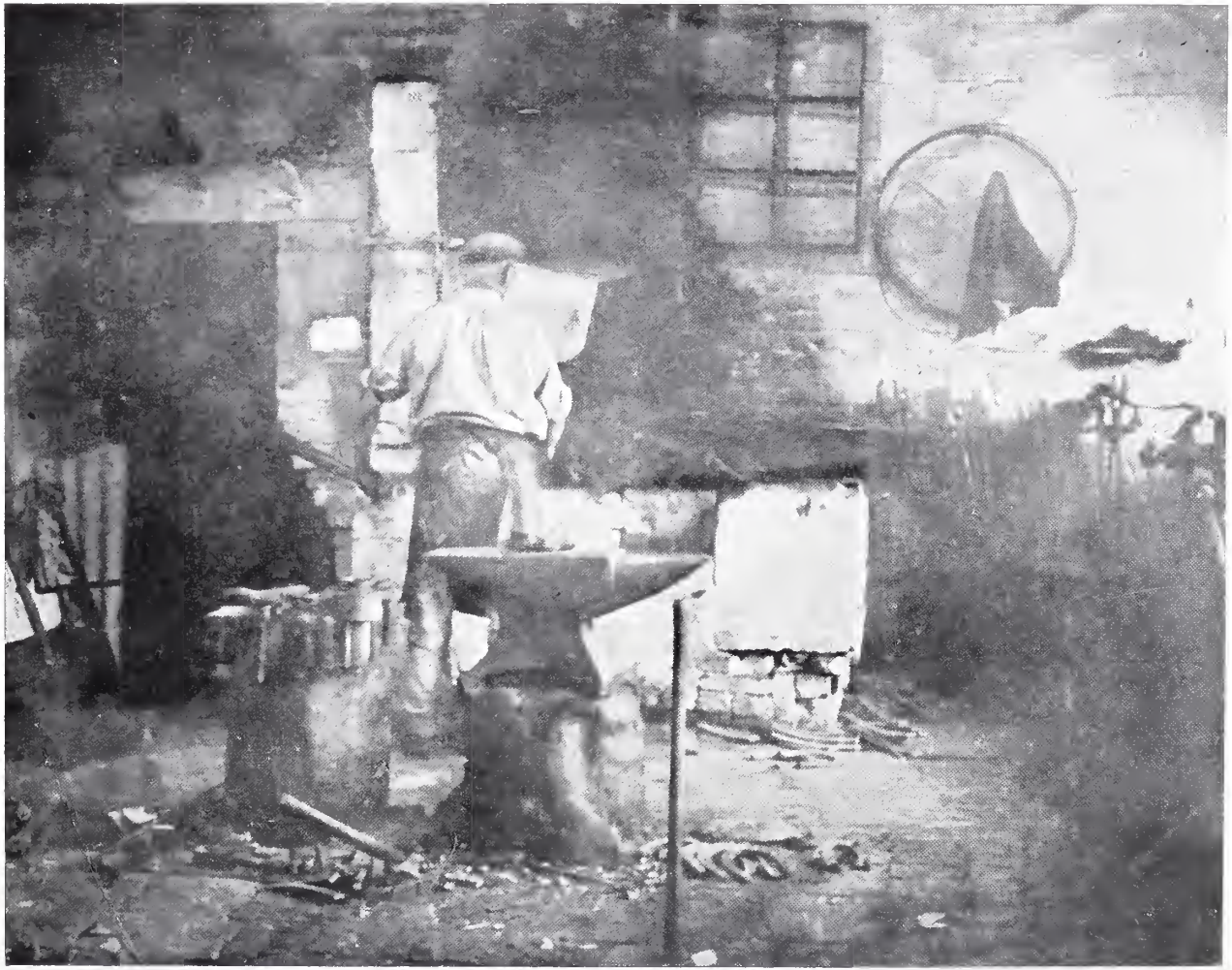
Blake's set, *The Old Bowling Green*. From a well-lit hall, in which the accessories are tastefully grouped, he has looked out upon a sunny expanse. The problem has been to differentiate the lights—in this case not too sharply—and the ordeal has been safely and cleverly passed. There is no need to pause over the admirable study by E. G. Boon, which I am pleased to find, as anticipated already, has won the approval of the judges. This is one of the works on the last wall reached after many vicissitudes. Quite the best of four, by a newcomer, G. H. Bowley, is a strong little bit of forest decoration by night. S. R. Brewerton's Egyptian scene is uncompromising in its contrasts, and there is no evidence of that gradation seen, for example, in Ralph Robinson's desert view at the Salon. Each of T. F. Brogden's pair is honored by a place on the fourth wall, and the good grouping of the children in the vignettish *School Time* shows commendable selection. Frank Brockman's portrait of *A Puritan* lives up to its title and has no air of self-consciousness, and a beach study by J. Fox Bushe deserves a passing word of encouragement. The Americans at the Salon and A. J. Campbell of Melbourne at the Royal have attempted the nude this year with more or less courage. Mr. Campbell, protected by more drapery, has been less afraid of the light, although his title, *Open Air Study*, cannot be fully vindicated by the result. The umbrageous setting gives an interior effect. As



ALPINE SCENE.

By Paul Ritter v. Benesch, Graz, Austria.

for the pose of this Aphrodite, it is towelly conventional and has the haunchy irresoluteness of an amateurish attempt. An architectural study by Rev. H. R. Campion, this time of a staircase, and a small atmospheric exercise by J. H. Canevali, are marked by good tone. A flower study by J. R. Capey, and a somewhat hard evening study by G. H. Capper, follow. *A Rainy Day on the Moors*, by Thomas Carter, which has the honor of being reproduced in the catalogue, might reasonably have won further distinction. The only defect in this well-managed expanse is the lack of certainty in the toning of the spaces between the bank of furze to the left and the hill beyond. Otherwise the landscape is wholly good and far removed from the general level. A fair twilight study by H. Case, and Ormond Challis's *Holy Loch*, in which the light of the sky and that on the water scarcely harmonise, come next. W. A. Clark, who received a medal last year for a well-realised registration of a crypt, repeats the technical success in the cool spaciousness of *An Abode of Ancient Peace*, but none of his remaining exhibits reaches this standard. W. Clayden sends better work than heretofore, and two good compositions come from Albert Cockerell, who should be warned against crowding too much poetry into his titles. With regard to T. L. Cooper's *The Harbour at Evening*, I have a note that the effect just misses its mark by the wrong toning of the boats to the right. These are too black and out of the key. With this qualification I consider the result praiseworthy. At the Salon W. M. Coultas proves his ability to seek and find a picturesque subject, and the graceful tree shapes of *The Four Sisters* confirm it. Where the results of an ordinary outlook on the world are so numerous, an example like this easily wins distinction. A somewhat similar remark applies to A. H. Cowan's Canadian landscape, and to J. B. Crawfurd's roadside well scene, in which the figures of the two children have been naturally posed. Each of the three portraits by J. Page Croft is an interesting essay in well-managed tone, and the four by William Crooke reach a high level. In one—that of a golf champion—he has used the old convention of an out-of-door background with an indoor lighting. This is unacceptable, and the *Lord Lovat* with the head clearly modelled in the light, is worth a hundred of it. The spacing of the Irving study and the vigor of the late *Lord Shand* (p. 120) are noteworthy object-lessons to imitators. Dr. T. G. Crump's seapiece (p. 32) confirms our good impression of it mentioned in the Retrospect, and his summer landscape is a further claim to notice of his merits, which doubtless will some day receive acknowledgment from the judges at the Royal. Louis Dapples, too, maintains his standard, and the promise of last year is not disproved. I was much struck with the atmospheric truth of the Chioggian view from an arched interior on a canal in full light, as successful as A. H. Blake's problem. Fairly lighted exercises have been sent by Percy Deakin and John Dolman, but on the present occasion it is not necessary to deal with the ordinary examples by Miss Mary Eames, G. Easonsmith, and Miss Catherine Edmonds, or to detail the efforts of R. Enfield and R. Forbes. Good sunlight is shown in W. H. Fowke's *Morning Gossip*, and a panoramic landscape in rain is improved work by S. C. Fox. A fresh glimpse of a boating party at sea by Herbert Game, a steamer in a mist by L. S. Gans, and Charles Gare's jumbled landscape, win their



A SMITHY. *R.P.S., 69.*

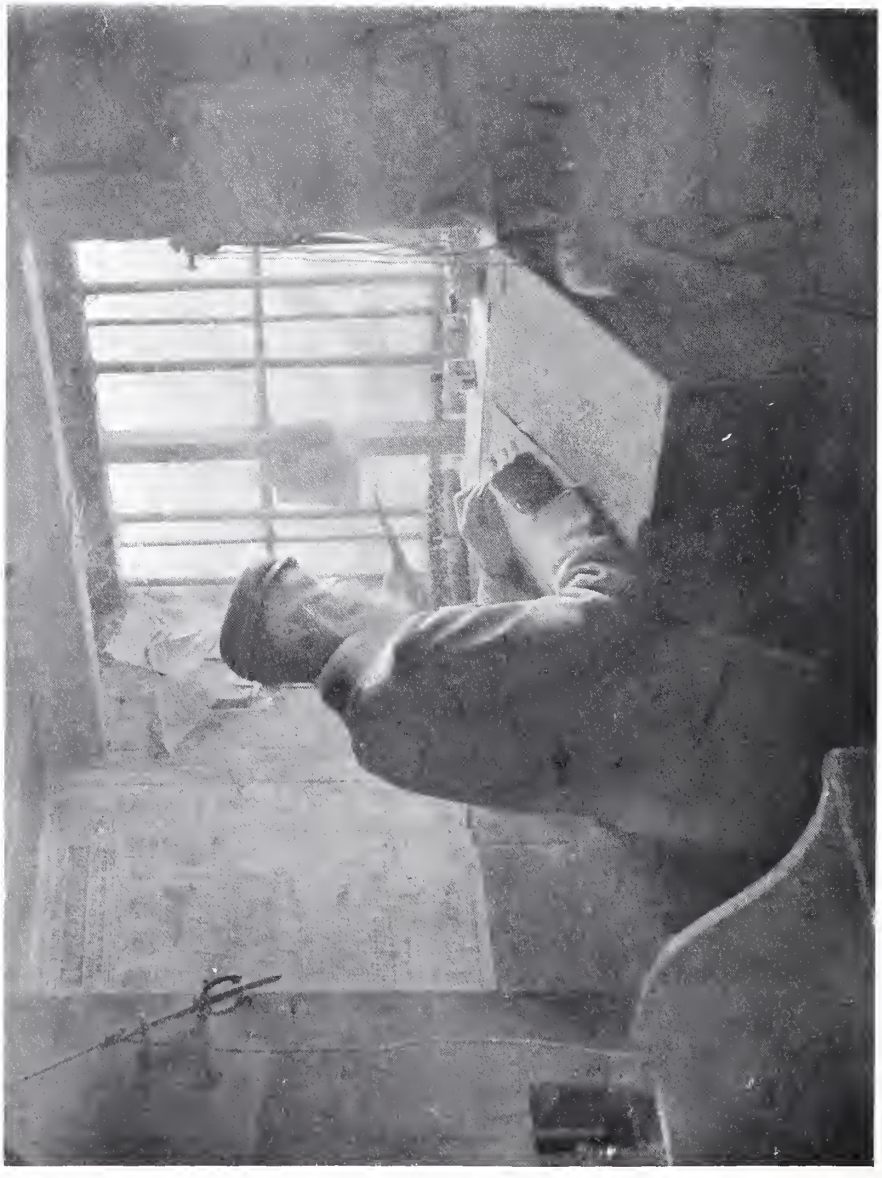
By John H. Gash.



GOSSIP.

By John H. Gash.

R.P.S., 29.



THE MILLER.

By W. T. Greatbatch.

R.P.S., 190.

places, and the good work shown by John H. Gash has already been noticed. The nude study of a half-length by F. W. Geisse is a well reasoned piece of tonality and composition, and is worthily reserved for the last wall. I made a note also of the delicate tones of W. Gill's portrait *Lesbia*. As for G. Gilligan's pair, they are quite apparently holiday tasks of ordinary standard, and neither of G. Goatley's examples is of special interest.

A well spaced woodland view with the figure of an old woman makes a good atmospheric exercise for J. O. Goodwin, but his locomotive study is the ordinary thing seen in an ordinary way. W. H. Goy, one of the numerous newcomers, earns his right of place by a naturally lit autumn scene, and Dr. Graves' woodland and grove pictures are decidedly picturesque by comparison with the many dull trifles encountered. W. T. Greatbatch still leaves me waiting for the successor to his 1899 *tour de force*, and I am beginning to feel that this happy inspiration will not be repeated. He was one of the first atmospheric pioneers at the Royal, but seems content to win a placid success year by year. *The Glade* is a slight variant of an old theme, and his other landscapes reveal no fresh outlook. Perhaps the closely observed portrait of *The Miller* (p. 134), sternly matter of fact though it is, has caused him to make a genuine effort. The lighting of this is manifestly of technical difficulty, well overcome, and although the composition is perforce unbeautiful, it shows those workers who choose ordinary every day subjects what is demanded of them to make them acceptable. After seeing most of Dr. Grindrod's examples, I was surprised not to find the one at the Royal, which I praised in the Retrospect. But the Hanging Committee this year has been decidedly reactionary, in my opinion, and new men practising old methods seem to have been preferred to older exhibitors beginning to improve. All the same, such newcomers as H. Gundry, A. W. Hackney, and J. F. Haden, send promising ventures. Somewhat clever, if forced in pose, is the portrait, too, by Oscar Hardee, and there is the note of real sunlight in the child-on-the-stairs study by H. P. Harpur. G. T. Harris, who sent a fine harbor view in 1903, has been content with one of the eternal flower-studies; R. C. Harris's *The Weed* shows some knowledge of tone, but Charles Harrison begs a big question in calling one of his examples *Sunlit*, and is much better served in *A Hazy Morning*. Similar unevenness marks W. G. Harrison's pair. A Belgian canal view is full of forbidding blacks, whereas the registration of the Campanile now destroyed, and therefore *A Record of the Past*, is quite well toned. Haweis and Coles, who last year contributed something away from the weary round and common task, are not disappointing. The finely-blocked profile portrait of the great sculptor Rodin is a just appreciation of the man and his art, and there is decided ingenuity of pose in the *Crepuscule*, which at least is an instructive lesson to those who contemplate essays in the arrangement of the nude. W. A. I. Hensler leads off with a tiresome boat scene. Light tones seem necessary to the water in his *Reflections*, but in the third, *A Swollen Stream* (p. 137) he is completely satisfactory, and it seems to me to be a compliment to say that the example is as good as a first rate Charles Job. The four by John Hepburn might advantageously have been reduced to one, so much superior is *The Village Doctor* to the rest, and, for that matter, to much in the Exhibition. This excellent group is wonderfully



PORTRAIT.

By Pirie Macdonald, Photographer of Men, New York.



A SWOLLEN STREAM. *R.P.S., 247.*

By W. A. I. Hensler.



ON THE SHORES OF THE ZUIDER ZEE. *R.P.S., 63.*

By Harold Holcroft.

well done. The gradations are certain, and the figures are rounded forms in space. I am surprised that the composition did not win the favor of the judges. Three strong portrait studies stand in the name of Histed & Co., of which that of *Mr. Gregory* may be specially mentioned. A fairly picturesque yachting scene by Roger Holborn, and the atmospheric *Zuider Zee* (p. 138), by Harold Holcroft, follow, along with a replica of E. T. Holding's Salon success, which quite outshines the somewhat hard *Summer*. Fredk. Hollyer's portrait here falls short of the one at the Dudley Gallery, more light on the back of the head being wanted. Harold Hood has done his best with an array of smoking chimneys, and each of J. B. Hopkins' studies makes an advance, the good sky in *Ely* being noticeable. One of the largest frames comes from C. B. Howdill, who has made a picture of a sculptor at work on the scale of Dr. Spitzer's Salon exercise. The two portraits by E. J. Humphery are commendable. There is a fine play of light in the attractive *Sweet Seventeen* which would have been more effective had the features been softer and less suggestive of pencilled lines, especially about the mouth. The hard tree in *The Pensive Hour*, by W. J. Jackson, spoils the general effect obtained by a well treated sky, and F. W. Jenkins' view of the interior of Wells Cathedral, including a stiff curtain rod and clumsy hangings, is not an æsthetic contribution. The authorities are, of course, primarily to blame, but Mr. Jenkins need not have aided and abetted them. A deliberately gloomy view by J. B. Johnston, and a well toned street scene by N. T. Jones, come next.



MARIE. *Kodak Competition.*
By Miss A. M. Walters.



Scots Salon. PORTRAIT.
By Alexander Geekie.

Around a camp fire Mrs. Caleb Keene has seen a few ungainly Cape boys squatted, and has struggled hard with the poor resources of the subject. A



HOUSES AND POPLARS.

By Th. and O. Hofmeister, Hamburg.



CANAL AT BRUGES. *Salon, 185.*

By George Davison.



WIND AND SUN

By the Rev. A. H. Blake.

frosty night scene in lamplight affords L. H. Keller a better opportunity than the interior of a sick-room bearing the title of *The Doctor*. This figure receives no light from the lamp on the table. Ellis Kelsey, who was noted last year as a seeker after original subjects, manages well with a bicyclist on a road at night; S. G. Kimber's view of a portico is spoiled by the black ivy on the left, and *Waiting for the Tide*, by A. E. King, with its naturally grouped figures, would have been improved in a higher key. Little feeling for gradation is perceptible in C. J. King's seapiece, but I must cordially praise the sincerely modelled portrait sent by H. J. Krutli. Dr. A. T. Lakin's landscape with figure makes a charming composition despite the incisiveness of outline; and J. S. Lamb's two studies are above the average, especially the *Salome*, with its reasonably treated flesh tints. A pair of small exercises by G. Lamley and H. C. Leat's awkward row of beached boats follow. It is a pleasure to consider the thoughtful studies in portraiture by Furley Lewis. They form examples of the first rank, and should be closely studied by those who desire to learn what this difficult branch of the craft demands. Tonal gradation of the subtlest passages of transition is discernible in the portrait of *Percy Lewis*, and the display of this gift is appropriate to the subject. It would have been so easy to get the wrong harmonies between the whites and greys of the scheme. Mr. Lewis strikes no false notes. The flesh of the face and hands, the collar, portfolio and coat, receive their just proportion of values, so that the eye takes in the impression of the whole figure at once, and is not attracted by any discordant part. The *Kropotkin* (repro.), requiring no power of arrangement, is a stunning achievement in the realisation of modelled flesh. The detail is extraordinary, and yet this is woven into a perfect unity by the cunning lighting employed. The record produced leaves the world with a vitally faithful presentment of one of the most remarkable men of modern times, and is a decisive example of photographic achievement. Mr. Lewis is *hors concours* this year, and therefore deliberately avoids the medal, which could not have otherwise been withheld from him. Percy Lewis, for once in a way, has escaped the flattering attentions of the judges, yet I consider his works superior to last year's. The magnificent view of Venice (p. 143) is bathed in real light, and after examining it thoroughly, I detect only one trifling fault. The boat in the foreground might have been a little higher in tone with advantage. In *An Old Courtyard* (p. 144) there is much regard for depth of space, and for detail in shadow, and the placing of the figures is just, and focusses the attention. A capable architectural theme by A. J. Linford, and a finely composed forest scene by H. J. Luther, deserve a word of praise. P. Macdonald's head of a poet shows true appreciation of modelling in light; John Mackenzie's Kirkstall subject, well lit and chosen, has the merit of suggesting real stone (not always shown in architectural exercises), and I made a note of Hector Maclean's decorative pool in the forest. As Mrs. Barton did not follow up her wonderful achievement of last year, the judges apparently began to cast about for something in the line of succession, and found it in Arthur Marshall's tense and prayerful figure kneeling before some wayside shrine (p. 161). The background of trees is curiously suggestive of Mrs. Barton's arrangement in *The Awakening*, which still remains unequalled. Mr. Marshall's



SANTA MARIA DELLA SALUTE, VENICE. *R.P.S., 140.*

By Percy Lewis.



AN OLD COURTYARD. *R.P.S., 52.*

By Percy Lewis.

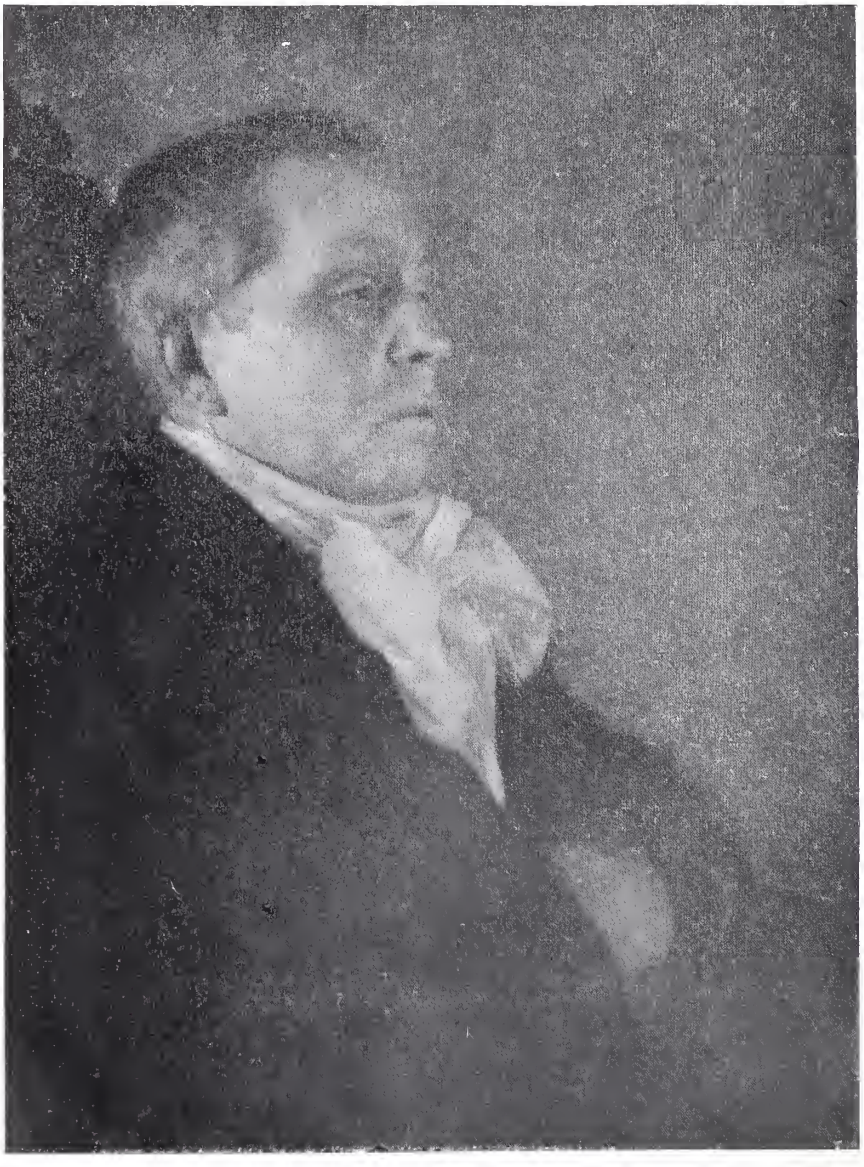


R.P.S. Medal,

THE REEF

By F. J. Mortimer,

Salon, 141, and R.P.S., 144.



A COUNTRY GENTLEMAN. *Salon, 155.*

By Mrs. G. A. Barton.

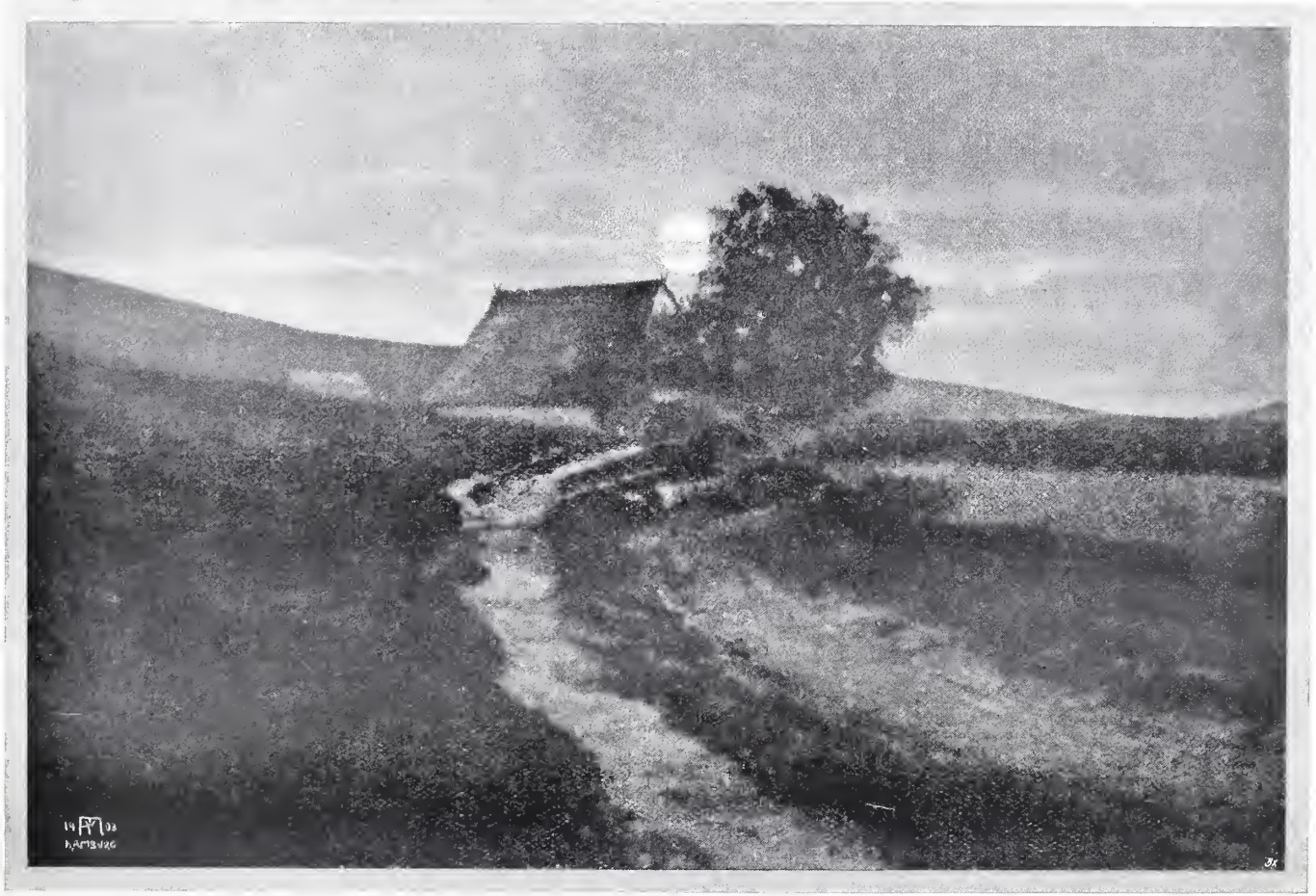
other works reveal more individuality of outlook, and *Shadows* is an uncommonly good registration of a rarely studied class of subject. Bernard Mitchell's charwoman exercise is ambitious in lighting, marred by the white patch on the elbow. The single portrait study by John Moffat scarcely reaches his former level, although his model is picturesque enough. Bernard Moore continues his studies of outdoor light. In a higher key throughout, the *Inn Yard* would have been more effective. The figures on the fish wharf, by Harold Moore, show uncertainty in gradation, and he should be dissuaded from essaying the tiresome tug-and-smoke order of subject exemplified by his *Grimy Exit*.



SUGAR. *R.P.S., 230.*

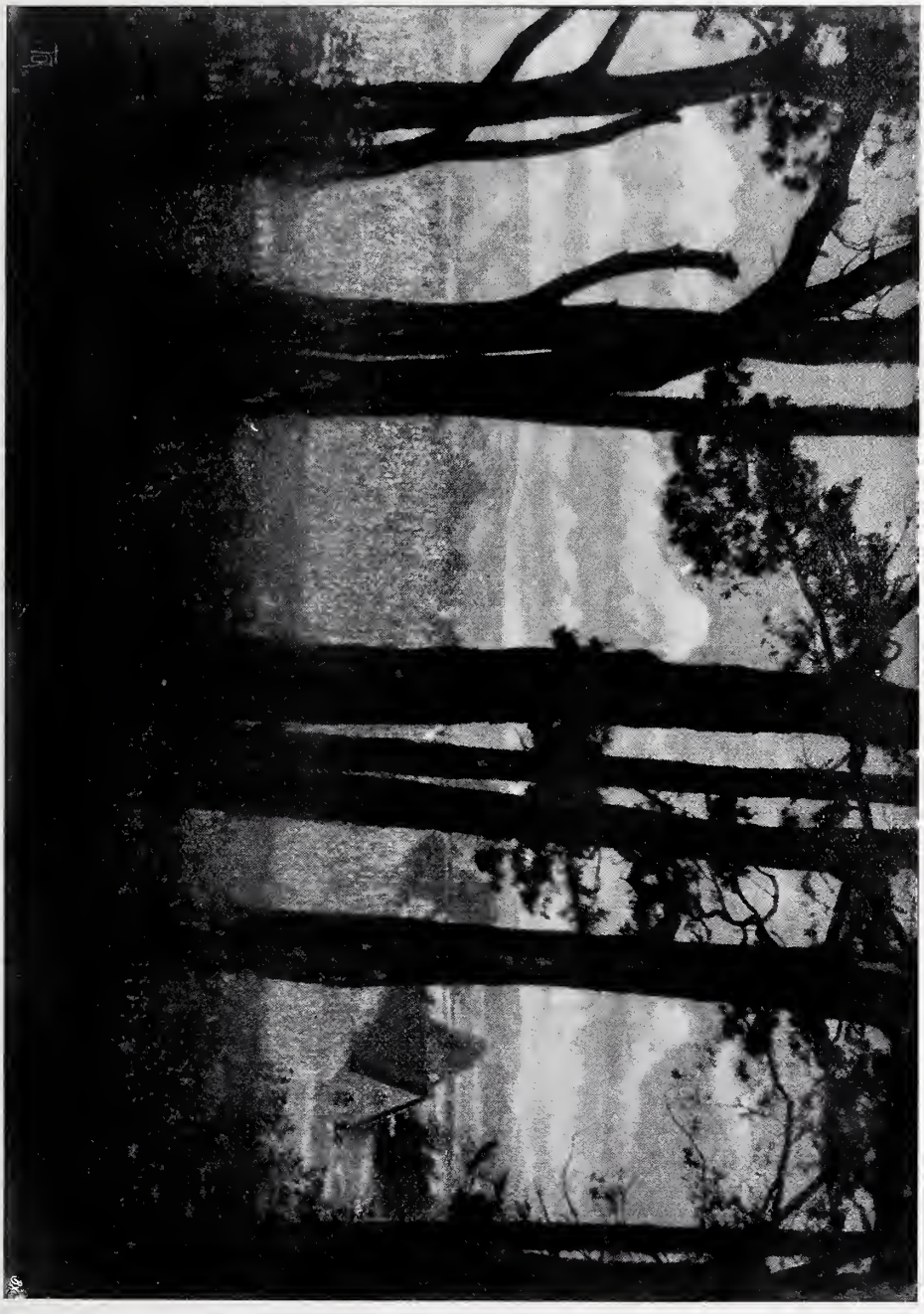
By T. Lee Syms.

F. J. Mortimer has at last come into his own. His work last year received much approbation in this year-book, and he has fulfilled his promise and met with his reward. The judges have medalled the subject noticed already at the Salon (repro. p. 145), but I find the commanding seascape, *The Majestic Main*, of more telling power. The subject literally drips with sea-laden air. The dark grey sky is beautifully gradated and the broken light well followed, even if the glint on the water scarcely matches it. *Sea Horses* is somewhat similar to this, and proves Mr. Mortimer's mastery of his choice of theme. Another Salon exhibitor, Cavendish Morton, has three examples here, including a striking profile study and a clever character portrait typifying *Gladness*; J. C. S. Mummery's pair are *hors concours*, otherwise the powerfully luminous shore scene *Low Tide*, which easily beats most of the works in this class, would have merited an award. Hector Murchison, who has received much commendation previously, is represented by two works. I found his first disappointing, but was relieved to see in *Mersea City* continued evidence of triumph of treatment over subject. There is a glimpse of washing-day favors in the distance, but, as in Viscount Maitland's Salon piece, the atmospheric charm of the exercise conquers everything. Having



LANDSCAPE BY MOONLIGHT.

By H. W. Müller, Hamburg.



PINES AND CORN.

By Th. and O. Hofmeister, Hamburg.



THE FIRST SWATH.
By C. F. Inston.

praised David Murray in 1903 for a poetic outlook, I deplore his morose view of Edinburgh; and Alfred Nathan's glimpse of Seville is merely ordinary. Miss M. A. Newlands, whose sheep study in 1902 lifted itself clear from a trying mob, has attempted another after a year's rest and wins a fair success, although the rendering of the flock emerging from a wood into full sunlight has been a problem a little too difficult for her. In *The Shepherd* a good registration of light is shown, and the worker merits a special word of encouragement. The mist effect by A. Nicholson, Charles Nouette's purely scientific example, and J Macnee Oliver's portrait, require no comment. T. P. Padwick succumbs to the old difficulty of black masses, and his reaper scene is less interesting than usual. A fair sunlight exercise by A. Paterson, a stiff architectural interior by W. H. Paton, and J. Patrick's good study of an old figure at a window in evening light, together with Arthur Payne's well-spaced but ordinary beach view, need not be further detailed, and G. W. Perkins' rendering of a cataract is common-place. The work of an American, A. Petzold, is new to me, and I find it admirable. The easy grouping and subtle lighting of *The Fairy Tale* are refreshing, and the beautiful winter scene recalls M. Demachy's Salon success. Close at hand another American, H. H. Pierce, adds greatly to the interest of the Exhibition by another version of the first subject. His *Fairy Story* is frankly of interior lighting and more after the manner of a Furley Lewis, whose gifted methods he again suggests in the tenderly toned portrait *Dr. H. O. Marcy*. The pair is on that fourth wall, which is a redeeming expanse. The ærial beauties



THE LAST LOAD.
By C. F. Inston.

of Durham are not conspicuous in S. A. Pitcher's rendering, but I find F. Radford's snow exercise, with its excusable contrasts, of better accomplishment than his last year's work. William Rawlings is one of the few survivors of the old line of Royal exhibitors, and space has been made for four of his contributions. His style is direct and honest, and it is evident that he takes trouble to give the camera the best possible chance to do its work unaided. Quite the best of the set is the Dutch farmhouse in sunshine. The picture is rather arbitrarily roofed in, but there is no gainsaying the skill in the treatment of the many transparent shadows of the scheme. Much clever restraint of tone marks A. E. Richmond's *A Foster Mother*, which might easily have been strung out of key. This strained pitch happens in P. B. Rider's *La Terre*, but he recovers himself in the *November*. Pains in the lighting of J. D. Ritchie's portrait study have been taken. A lugubrious and forbidding atmospheric setting pervades the out-of-door portrait of *The Minister's Man* by J. C. Robertson, and a portion of the overpowering sunlight in A. H. Robinson's open-air effect could easily have been lent to it. I was much interested in the work of a newcomer, Dr. Otto Rosenheim, and found the exactitude of tonality displayed in *Mist on the Thames, Westminster*, very refreshing. The German love for an inky tree could not, however, be repressed in the otherwise commendable landscape *Franconia*. James D. Ross is advised to study Mr. Greatbatch's methods of dealing with a figure against the light. His low-toned interior, forming his second venture, vindicates him to a place on the fourth wall, a position shared



HER FIRST RIDE.

By Fred Radford, N.Y.



LE CROQUET. *Salon, 28.*

By P. Dubreuil, Lille.



By W. M. Hollinger.



AFTER THE MARKET. *Salon, 209*

By Percy G. R. Wright.

by P. R. Salmon for a rather ordinary portrait study. Student-like work comes from F. G. Sanders, and A. R. Sargeant's pair of well-lit waterways show improvement. The three examples by Carle Semon are uncommonly good, and I am of opinion that his portrait of a baby boy is about the best of this class I remember. The scheme is delicately carried out, and the beautiful shadow on the face and the generally subdued lighting have been dexterously managed. I make amends gladly to Mr. Semon, having last year to criticise work not reaching this standard of achievement. James Shaw, who did so well in 1903 with a Chioggian scene, has gone indoors and has made something out of a mediæval interior with head-piece accessories. A well draped figure has been chosen for portrayal by Miss Marian Silverston ; Nicholas Smirnoff's *Étude* is quite ordinary ; C. Harold Smith's gossiping figures are out of plane, and C. H. Smith's draggled landscape is not tastefully chosen. As last year, Miss Kate Smith sends careful work, and the study of a smoking heap is well done. The old difficulty of quicksilver sheep and a dark landscape crops up anew in C. W. Somerville's *A Scotch Moor.* Neither L. M. Spicer's nor L. J. Steele's work calls for particular comment. Ewald Steiger's portrait of a violinist makes a strenuous capture of a good character subject, and in the blue-black vista *Waldfrieden* he shows the German penchant for a charcoal roof of trees. Far the best of Hilda Stevenson's three is the well modelled portrait of an old man, and a fairly toned registration of an old woman reading has been sent by T. H. Steward A capital study in sunlight and detailed shadows, with the title *A Sussex Lane,* stands in the name of H. G. Stollard. As in the case of Carl Semon, another American, J. C. Strauss makes a big advance this year. On that fourth wall of pleasing memories hang two portraits by him which I have no hesitancy in declaring to be two of the most interesting achievements on view in either exhibition. The wonderful flesh tones of the face of the dowager *Mrs. Hunter of St. Louis* remain fixed in my mind's eye. There is the subtlest of differentiations between these and those of the hand, and between the dark dress and the dark background.



THE HILL ON THE HEATH.

By H. W. Müller, Hamburg.



A GRACEFUL TRAMP.

By W. J. Clutterbuck.

Salon, 148.



THE VESPER HOUR. *R.P.S., 148.*

By Bertram C. Wickison.

From age he has gone to youth for his second, and here again on a franker scale the gradations of the *Son of Count Henri Penaloza* are a delight to the beholder. A luminous sky and reflecting water are shown by Charles F. Stuart, and brief note can be taken of G. W. Sutton's red Thames sunset. F. A. Swaine's fair portrait in character, and John Sykes' glimpse of full light from a shaded woodland, follow. T. Lee Syms, absent last year, has succeeded in winning a medal for a straightforward piece of portraiture lacking the hall-mark of subtlety, and I consider his genuine exercise in tonality, *Sugar*, much better. This study in domestic *genre* is based on a problem of harmonising conflicting whites, and meets with the desired success. Proudly entitled *Sunlight*, E. S. Tardrew's large pictures of an open cottage door cannot be escaped. The end is achieved, but its accomplishment might have reasonably been on a smaller scale. Little feeling for gradation can be detected in T. Taylor's Venetian interior, and P. G. Terras' *Spanish Maid* is ordinary. W. Thomas has been occupied in making studies on a big scale. *Binding Fish Barrels* forms a good and naturally-lighted labor theme on a platform between a Greatbatch and a Gash as regards directness. Returning to an earlier form of exercise, he has chosen a line of boats setting out for sea. The repetition of similar shapes smacks of monotony, and compares unfavorably with such an example as *Windless* (see p. 170 of last year's volume). Samuel Thompson, in *Gentle Autumn*, finely spaced and toned, confirms his promise; and Ella Tomlinson has made a capitally managed study in nursery *genre* to which space has been allotted on the fourth wall. E. B. Wain sends a puzzle landscape called *December Drear*, in the middle distance of which hangs a black patch which might be a scarecrow or a distant arch. His second example, *Old and Twisted*, redeems his position. G. J. T. Walford's architectural study of a triforium, A. W. Walburn's fair street scene, and an impressive snowfall picture by J. C. Walker, are commendable. A good sky and ugly beached boats make S. G. Walls' *An Evening Ebb* a mixed result, and the best of T. G. Waltham's travel gleanings is to be found in the pleasing *Spanish Goatherd, Tangier*. Note should be made also of the real luminosity of J. Walton's *Where Shadows Creep*. J. C. Warburg has two ambitious efforts. *The Last Gleam* grapples with the problem how to render by photography what painters with more resources always find difficult—a sky illuminated from the up-shooting rays of the sun dipping below the horizon, and the darkened earth. Mr. Warburg has done his utmost with the difficulty, and again he has got every ounce out of photographic possibilities in the portrayal of the pianist against the full sunlight in *Träumerei*. A silver tree in a wood has afforded a fair opportunity to M. Warnock, and Fred. Whitaker's pair are closely observed studies. I found J. M. Whitehead's four works a solace by comparison with many others. Three of these were to be met before the *November Night* on the fourth wall—his crowning effort in the charm of natural decorativeness. Real regard for the poetry of earth is shown, too, by B. Wickison in *The Vesper Hour* (p. 158), which soothes tired eyes. A cheerful little landscape has also been sent by H. Wild, entitled *Marsh Marigolds*, and another bright expanse, *Apple Blossom*, stands in the name of B. G. Wilkinson. Working generally in a minor key, an American, S. L. Willard, is best represented by a cleverly sustained piece

of tonality in the registration of the umbrageous lighting of a forest pool *Where the Trout do Lurk* (*Photograms of 1903*, p. 49), but no æsthetic purpose seems to have been attained in a jostling portrait of a lady amateur on a locomotive, nor is it necessary to deal with the examples by C. P. Williams, P. B. Williams, Miss M. Willis, E. J. Wilson, and H. Witcomb.

On the other hand, the contributions of Thomas Wright greatly attracted me, especially after a temporary disappointment in 1903. His three open-air transcripts have obvious beauties of arrangement and lighting. The two on the fourth wall must have made the judges pause. It may be that they considered the results achieved with little technical labor, but the fact remains that they are unique in the Exhibition. I conceive *Hoar Frost* to fulfil all the demands of picturesqueness. The crispness of the frosty air, the play of silvery light, the beauty of the hoar-laden weeds, combine with telling effect, and I, for one, pin my faith to this as a real picture in photography.

The American Salon.

During the very brief visit of Mr. Alfred Stieglitz to London, we asked him, for reasons given on page 51, if he could not see his way to amplify the statement he had already made in reference to the attitude of the Photo-Secession toward the American Salon. His reply is as follows :—

"Gentlemen,—Since my arrival in London I have again received many inquiries—you being amongst those inquiring—about the much advertised 'First American Salon.' All I wish to say is that for very good reasons—and these not photographic political—neither I as an individual, nor the Photo-Secession as a body, nor the individual members of that organisation, have had any connection with, or will be represented in, the much advertised world exhibition of pictorial photography. The future must show whether this support has been withheld out of jealousy or malice, or possibly only out of self-respect.—Yours truly, Alfred Stieglitz."

"Carlton Hotel, Pall Mall.
"London, Sept. 24, 1904"

Mr. Curtis Bell, President of the "American Federation of Photographic Societies," writes :—

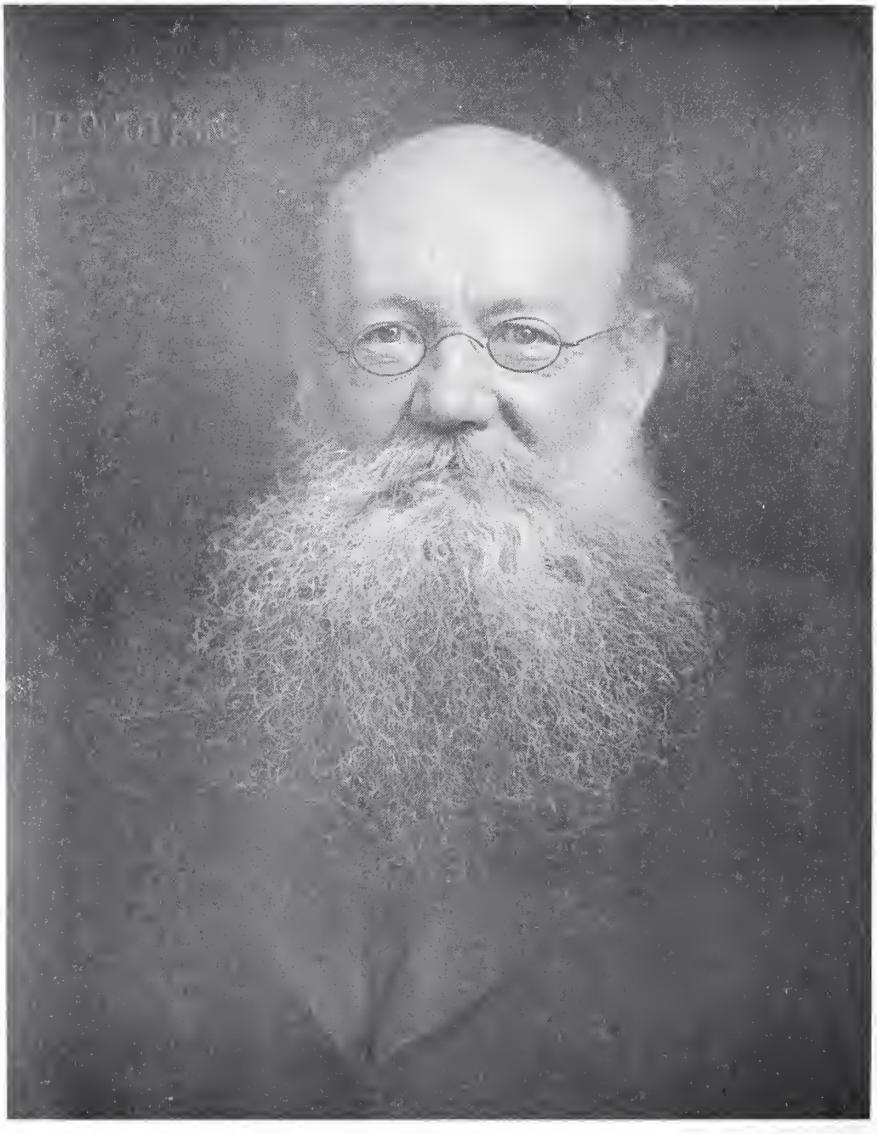
"I will try to explain our position clearly. The pictorial workers of the first class, in this country, who found themselves unable to obtain any recognition through the Secession, which, to us, appeared to be an exceedingly close corporation, decided to form an independent organisation for the purpose of advancing the interests of pictorial photography, and for the encouragement of fraternal relations, as well as holding an annual Salon of the highest class, at which every one who can do good work can find recognition. We feel that we are well within our rights in so organising, and had no intention of attacking or interfering with the Secession in any way. We are not playing politics, but merely ask to be permitted to attend to our own business in our own way. We *do* want the co-operation of pictorialists abroad, and hope to be supported in our plan to introduce their work to the most cultured people in all the art centres of this country, as we have arranged to exhibit this Salon in Washington, Chicago, Boston, Philadelphia, San Francisco and Toronto, after the New York exhibition.

"We call your attention to the fact that this is the first time foreign work has been invited to an important American Salon in New York City.—Yours sincerely, Curtis Bell."



Medal. DEVOTION. *R.P.S., 1.*

By Arthur Marshall



PETER KROPOTKIN. *R.P.S., 224.*
By Furley Lewis.

The Western Workers in the United States.

By Fayette J. Clute,
Editor of *Camera Craft.*



DOROTHY.
By Miss Blanche Cummings, San Francisco.

Confined as I am to that not too thickly populated section lying west of the Rocky Mountains, it is but natural that the material at my disposal should be somewhat limited as compared with that at the command of anyone writing of the Eastern States. While the number of workers whose names are at my disposal may be small, I have no reason to complain. There is certainly no dearth of good material, of variety in treatment, of originality of aim, and of sincere enthusiasm. Being widely scattered as they are, our workers of the Pacific States find themselves thrown upon their own resources, untrammelled by any cult or fad, and find that their strength lies in working out their own convictions.

To such an extent has this feeling been carried, that the various Camera Clubs in this section of the United States have found, during the year just past, but little support from those whose interests are along pictorial paths. The California Camera Club is perhaps the only exception to this rule. While still in existence, the Oregon Camera Club has lost by withdrawal many of the pictorialists of that locality. The Denver Camera Club has gone out of existence, and in its place is a new organisation, smaller in membership but larger in pictorial aims, known as the Photographic Society of Denver. An active and enthusiastic body of amateurs have formed what is called the Colorado I.P.E.



A SOFT MASK EVERYWHERE.

By Thomas A. Morgan, Denver, Colorado.



THE MOUNTAIN ROAD.

By Charles A. Goe, San Francisco.



THE MOTHER.

By Miss Annie W. Brigman, Oakland, California.

Camera Club; and while it contains as yet no members ranking as pictorialists in the more narrow sense of the word, the organisation will no doubt be heard from in the future.

The Los Angeles Camera Club has ceased to exist; in fact, like the Portland Club mentioned, the holding of a Salon seems to have been the rock upon which it split. To a very large class of amateurs the Salon appeals but little, and from them the aims of the pictorial worker, unless set forth with the most consummate tact, receive but scant approval.

An effort is being made to organise a Camera Club in San Jose; but awaiting the coming of cooler weather, little can be done. If there are other Clubs in the territory lying west of the Rocky Mountains, their existence is not known to me. I have simply given this matter space that it may be shown how little we have in the way of association to act as a stimulus in our work. While the major portion of the pictorial workers of San Francisco still retain their membership in the California Camera Club, and by their assistance when required show their loyalty, their work is as untrammelled by any form of imitation as if no such danger were possible. Slight as the danger is, several of the best workers who have come forward within the last few years have refrained from associating themselves with any organisation for this reason alone. A notable example in point is that of Annie M. Brigman of Oakland, whose work has found so much favor, and whose strict adherence to her aims has demonstrated the wisdom of her course, slight though the real danger may have been.



HILLSIDE PASTURES.

By Oscar Maurer, San Francisco.

The few remaining members of the Photo-Secessionists, who, with Mrs. Brigman, we can claim as ours, have been, for the most part, abroad for the better part of the year. Oscar Maurer has not as yet announced his return, Dr. Genthe will be absent for some time, Mr. Rubincam of Denver is about to leave for an extended trip through Europe, and Mrs. Myra A. Wiggins (p. 110) has just returned at the time of writing. At a later period the gathering of a representative collection of pictures would be but a light task. At the moment it is all but impossible. The few examples which I am able to forward with this article are but the result of efforts made, in some cases without the knowledge of the workers themselves, to secure from friends the loan of pictures of a no very recent date.

The formation of a Western Division of the Salon Club of America, which was but recently undertaken, has resulted in an almost unanimous approval of the plan. The only difficulty experienced has been in limiting the number of members so that at least a portion of the applicants would be compelled to pass the jury of membership composed of members of the original Club. As the selection of the first set of members, a sufficient number to ascertain if the formation of a Western Division was practicable, was left in a measure to the

director of the division, assisted by suggestions from the President of the Club, it was thought desirable to exercise as little of the authority vested as possible, and for this reason but few were invited to join. The hearty co-operation given assures a full membership, which is limited to thirty, and, what is still more gratifying, promises that the membership shall include the best workers in the section covered. George L. Beam and Thos. A Morgan of Denver; Mrs. Chas. E. Ladd, Miss Bertha Breyman, Mr. Edgar Felloes, and Mr. Will H. Walker of Portland: Mrs. Myra A. Wiggins and Helen P. Gatch of Salem; Eutrope Pellier of San Jose; and in San Francisco, Blanche Cummings, Adelaide Hanscom, A. L. Coombs, W. E. Dassonville, Charles A. Goe, F. E. Monteverde, W. J. Street, and Fayette J. Clute are the present members of the Western Division.

In the matter of Salons in the future, there seems to be a general disposition on the part of the workers so situated as to make such exhibitions possible, to favor the plan being organised by the Federation of Photographic Societies of America. Several of the better Clubs in the East have become members, and it is only a matter of securing full information as to dates obtainable that has prevented the California Camera Club from at once accepting the plan. The newer organisation, the Photographic Society of Denver, do not, in their new or formative period, feel that they can accept such an undertaking as the holding of a Salon. Mr. Walker of Portland has taken matters into his own hands, and is enlisting the support of a few enthusiasts with such success that an exhibition, as one of the chain of Salons under the auspices of the Federation, is all but an assured fact. With San Francisco and Portland taking part, it is hoped that some plan can be devised to utilise the enthusiasm of the Colorado I.P.E. Camera Club in forming a link to connect these two cities with their eastern links in the proposed chain.

To mention the work of individuals is as difficult a task as can be well imagined. The avoidance of all mannerisms and the seeming spontaneity of the efforts made by those who uphold the reputation of these few States, makes it well nigh impossible to catalogue the aims which they cherish. Lacking in adherence to conventionality which might in any way restrict their growth, a constant change for the better is noticed in the work of all. While few new aspirants to pictorial honors have made their appearance, many who have heretofore been fearful as to the possible result of their claim to recognition, have taken courage from the warm reception given their work in some of the eastern exhibitions, and are striving to make their pictures still more acceptable.

Arnold Genthe (p. 52) is perhaps the best known of our western pictorialists. His portrait work has that charm of line and proportion that proclaims the artist and that appeals to those who are themselves artists, even in a more highly rated medium. His landscapes claim attention from the boldness and strength with which he handles the most unpromising material. Direct and positive, glorying in greys that would be all but fatal in the hands of a less consummate master, his work is a standing rebuke to the weak and washy eclecticism of those who have tried to equal his work by attempts at imitation. Oscar Maurer in his work of recent years shows a directness that bespeaks the man confident in his knowledge of his art. F. E. Monteverde strikes a different



MYSTERY.

By W. E. Dassonville, San Francisco.



PORTRAIT OF MISS L. *R.P.S., 313.*
By P. R. Salmon.

though none the less effective note. A careful regard for tone values marks his productions, and gives them a charm that is so often lost where a less capable master strives for breadth and effectiveness. The pictures which he has favored me with to accompany this article are, I fear, hardly suitable for reproduction.

In versatility both of subjects and of treatment there is perhaps no more striking example than we have in W. J. Street of the California Camera Club. In marines, in figure studies, in still life, in landscape work, he seems to be alike at home. Suiting his treatment to his subject, working always with the ultimate in view, his results are standing verifications of the value of such methods. That a worker capable of such perfection in such varied fields should eschew entirely all hand work upon his negatives and prints, but makes his success the more remarkable. The work of W. E. Dassonville (p. 169) is confined almost entirely to portraiture, in which line he excels. A confident, capable use of the power which good spacing gives him, in addition to his great manipulative skill, gives his work a distinctive quality that is most charming. His appreciation of mass and line endows his landscape work with a like high quality. The work of A. L. Coombs, the president of the California Camera Club, is perhaps best known by its subtlety of effect, always giving, as it does without any resort to sensationalism, a striking interpretation of Nature's moods and aspects. Truth, more than mere effectiveness, finds favor in his eyes. To such an eye, cultivated by long study and made critical by full appreciation of what is truthful, the most effective of our so-called effects are often as far from pleasing as Mr. Coombs' own work is different from it. In the selection of effective subjects—I should say, the avoidance of any choice that could be called imitative—Mr. Chas. A. Goe (p. 165) is most successful. A spontaneity pervades his work, be it land-

scape, figure study, or what it may. F. C. Bangs, John Beeby (p. 35), and a number of other workers could be mentioned did space permit.

Turning to our enthusiasts of the fairer sex, the list is equally as strong. From Laura Adams Armer (pp. 113 and 172) we have had little that is new. Annie W. Brigman, on the other hand, has produced work that has even excelled her past high standard. A delicacy combined with a freedom of expression that is as distinctive as it is hard to describe, compels admiration in the observer, as well as bespeaks in the producer the artist who could command recognition in any medium. Adelaide Hanscom (this page) and Blanche Cummings (p. 163) are two whose work is improving, as earnest effort and hard study should cause it to do. Grace Hubley and Miss Hansen are two others whose work is most creditable.



PORTRAIT.
By Miss Adelaide Hanscom, San Francisco.

In Myra A. Wiggins and Helen P. Gatch, both of Salem, Oregon, that State has two workers of whom it may well be proud. No exhibition is complete without a representation from them. In the metropolis of the State, Portland, the list of pictorial workers is a long one. Edgar Felloes is, perhaps, the most prominent figure. Will H. Walker is another whose work has that directness that appeals to the artistic as well as the less cultivated eye. Bertha Breyman, Jessie B. Reed, Maud Ainsworth, Mrs. Ladd, and Miss White have all shown such a variety in their work that to describe would be almost as fallacious as it would be futile. Paul Wessinger, in his portraiture, has struck a note of such rare good quality that only praise can be given. Henry Berger, jun., is another upholder of the tenets of freedom in expression.

In Denver there is much the same condition of affairs to chronicle. Each



By Miss Emma Spencer, Newark, Ohio.



THE YOSEMITE FALLS.

By W. E. Dassonville, San Francisco

worker is a law unto himself, directed but not bound by that which is good in art, as applied to the medium in which they must find expression. Harry C. Rubincam, Thos. A. Morgan and Geo. L. Beam are perhaps the most prominent.



HUNTING. *Kodak Competition.*
By Miss Laura Adams Armer.

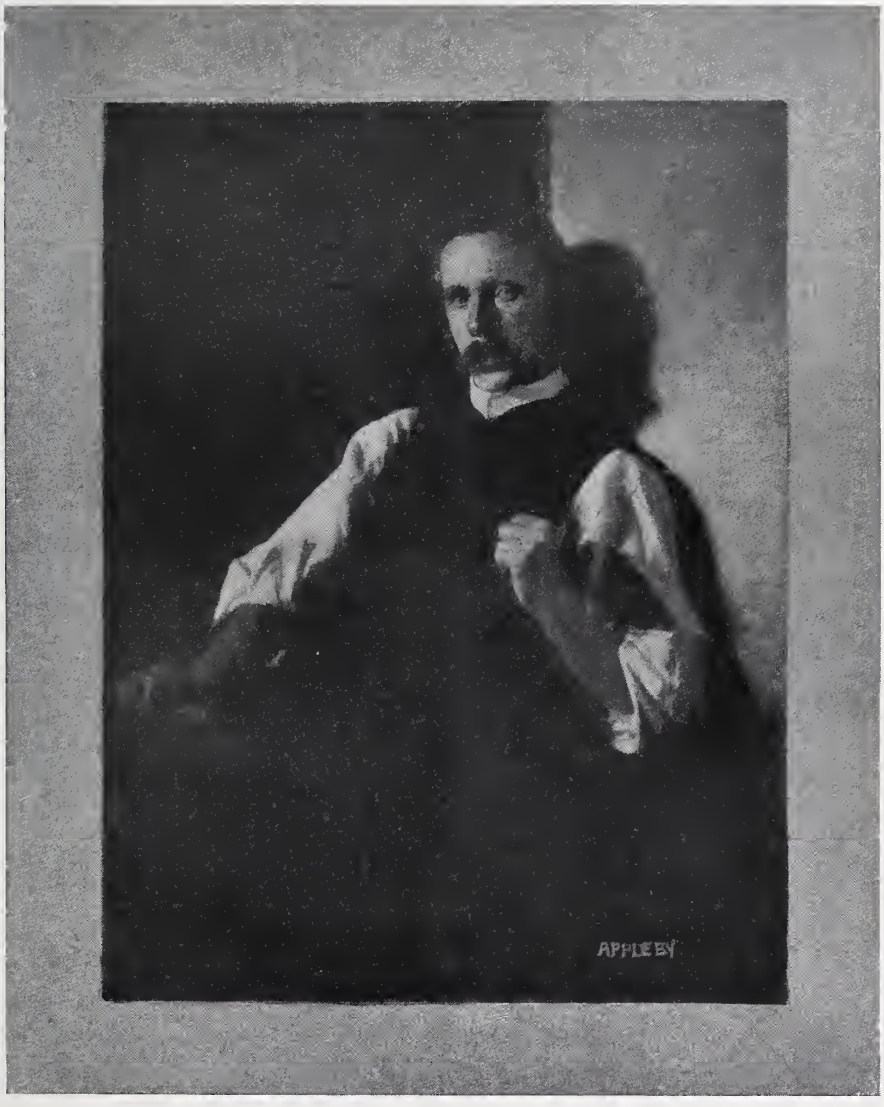
Scattered throughout the territory I have endeavored to cover are many workers who will be heard from in still more assertive tones, as the possibilities of their making themselves known become greater. It is hoped that the plan of the Federation of Photographic Societies will make this possible. Besides the collections sent to the larger clubs for Salon purposes, minor sets composed of fifty framed pictures will be available for smaller organisations, which will be enrolled as exhibition members. This will make the securing of an inspiring, though small, exhibition possible in any city that contains a few pictorial aspirants willing to undertake the little labor and assume the slight expense incurred. By another year I trust to be able to more clearly outline the trend of the work in this territory. To-day, it is as unsettled as it is critically undescribable. While good, the work of our foremost workers and our less prominent upholders of the pictorial possibilities of photography is alike as free from any direct tendency as may well be. This is no doubt a most fortunate situation for the advancement of the work, but for my purpose as a chronicler it is not so gratifying.

* * *

*** *For the use of several blocks of the work of the German School we are indebted to the proprietors of* Photographische Mittheilungen, *whose courtesy we heartily acknowledge.*

*** *The notes of our German correspondent were unavoidably delayed until too late for publication, and the Western American notes and pictures, through the illness of their writer, only reached us when the Annual was on the printing machines. Hence these interesting Schools are less fully represented than we should have wished.*

*** *A few subjects, reproduced for these pages, but unavoidably crowded out, will appear in early issues of* The Photogram.—Eds.



PORTRAIT OF D. H. SOUTER, ARTIST.

By L. W. Appleby, Sydney, N.S.W.

TO READERS, AND TO MAKERS OF PHOTOGRAPHIC PICTURES.

We again remind those who are interested in the progress of photographic picture-making, that we are most anxious to represent in our pages everything that is progressive and that can be reasonably well produced in half-tone.

We still occasionally meet people who are regular readers of this Annual, but who have not realised that we reproduce *non-exhibited* pictures. In the case of the work of exhibitors, even, we prefer to make our selection before the exhibitions open, regardless of the fact that the picture we select may be amongst the rejected at the exhibition. Our own standard is not that of either of the exhibitions—nor can it ever be—since our aim is, as far as possible, to select pictures which illustrate some phase or tendency, good or bad, in the photographic work of the day. Our aim, too, is to be catholic to an extent which would be unwise in a pictorial exhibition where the exhibits have to be left to tell their own story; and this absence of a single fixed standard is intensified by the necessity of considering certain foreign and colonial work from a point of view quite different from that which is useful in the case of British examples.

The distance which frequently occurs between a reproduction and the comments thereon is an inevitable result of the necessity to print off successive sheets of the work as rapidly as possible. The varying times at which originals are received forces us to make up a sheet for the printers with such blocks and such letterpress as happen to be ready at the moment. To remedy this defect as far as possible, indices are provided, amongst the earlier pages of advertisements, which give references to both criticisms and reproductions.

We close with very sincere thanks to every one who has assisted towards the success of this volume.

CONSTRUCTIVE CRITICISM.

The extent to which the "Constructive Criticisms," supplied by certain members of our staff, have been valued, suggests the repetition here of an announcement which we have been publishing, off and on, for the past nine years:—

We are prepared to give a candid and suggestive criticism on the following conditions:—(1) Only one or two prints must be sent. (2) They must be mounted. (3) Each must have a piece of tissue paper or tracing paper gummed by its edge to the back, and folded over to cover the front of the print. (4) We reserve the right to cut or damage the print in any way that seems necessary. (5) The wrapping must be stamped and addressed inside (for letter or parcel post), so that it can be returned to sender by simply re-folding the paper. (6) The sender is requested to state whether we may reproduce criticism and picture, with or without the artist's name, if we consider them of general interest. (7) Address to "Constructive Criticism," c/o THE PHOTOGRAM, LTD., 6 Farringdon Avenue, London, E.C.

BACK NUMBERS.

Back numbers of PHOTOGRAMS OF THE YEAR may still be obtained, through any Bookseller or Photographic Dealer, or direct from the Publishers. In handsome cloth library binding:—1895 and 1896, 2/- each, nett, postage 4d., foreign 6d.; 1899, 1900, 1901, 1902 and 1903, 3/- each, nett, postage 6d., foreign 10d. In paper covers:—1895 and 1896, 1/- each, nett, postage 4d., foreign 6d.; 1899, 1900, 1901, 1902 and 1903, 2/- each, nett, postage 6d., foreign, 10d. The 1897 and 1898 issues are entirely sold out in the paper editions. Cloth copies of 1897 are only supplied with complete sets, 1895–1903 inclusive; price for the set of eight volumes, 23/- nett, carriage extra.

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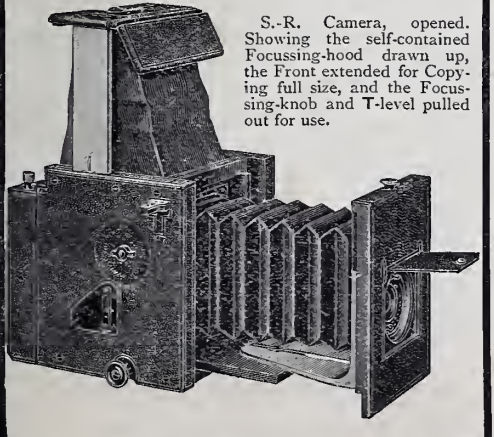
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The Societies which Manage the Exhibitions.

THE ROYAL PHOTOGRAPHIC SOCIETY, often called the "Parent Society," ranks by seniority and prestige as the leading photographic society of the world. Its bronze medal may fairly be called the blue ribbon of photography, and is proudly held by almost all the greatest of the world's exhibitors. For forty-eight years the Society has shown to the world, in its annual exhibition, the highest achievements of photographers, in art and in craftsmanship. Workers of all countries are invited to exhibit.

The Royal Photographic Society consists of members and Fellows. Membership is obtained by making application to the secretary, the applicant being proposed by a present member or Fellow, and seconded by another. The secretary will send a list of members to anyone wishing to apply for membership, in order that he may select a proposer and seconder from members to whom he is known. Election is by vote of members, in ordinary meeting assembled. The entrance fee is £1 1s., and annual subscription the same. The advantages include (even for those who cannot attend the meetings) copies of the monthly *Journal* and other publications of the Society, admission for self and friends to the annual exhibition, etc., etc. Fellowship is dependent on election by the council, who must be satisfied as to the member's suitability for such an honour. The annual subscription of Fellows is £2 2s.

The exhibition comprises the work of members and non-members. No charge is made for wall-space. The acceptance of even one picture entitles the exhibitor to a free copy of catalogue, and a season ticket for the exhibition (including the private view and opening soiree). *Foreign and Colonial* exhibits may be sent unframed, and will be framed by the Society. Full particulars may be obtained from the secretary, 66 Russell Square, London, W.C.

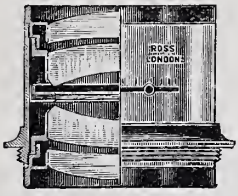
The judges are elected by the members, and include two sections, technical and artistic, by either of which the exhibitor may elect to have his work judged.

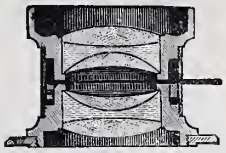
"THE LINKED RING" is a society of photographers having purely artistic aims. It was formed some twelve years ago, and held its first annual exhibition in 1893, with the result that a decided success was scored, and a great amount of attention was directed to the artistic possibilities of photography. "The Linked Ring" consists of about sixty members, and is conducted practically on the lines of the "Sette of Odd Volumes," without any constitution, entrance fee, or subscription. Election is made by suggestion within the Ring itself, and anyone of good reputation who has shown marked artistic ability and conscientious work is liable to be elected. The Ring meets and dines monthly. The only officer is the honorary secretary. The small expenses of the Ring are defrayed by a "whip round" when necessary.

The Salon is open to outsiders as well as to members. No charge is made for wall-space, and sales are permitted. Particulars may be obtained from Reginald W. Craigie, hon. secretary, Dudley Gallery, Piccadilly, London, W.

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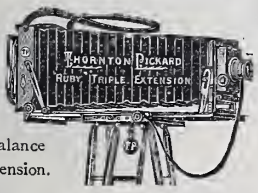
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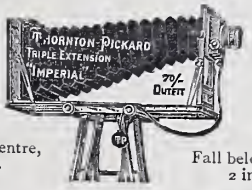
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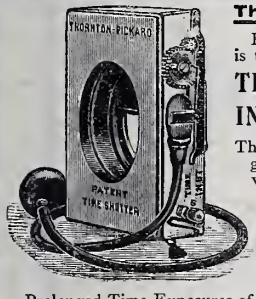
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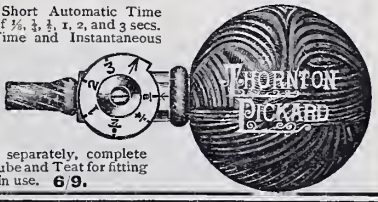
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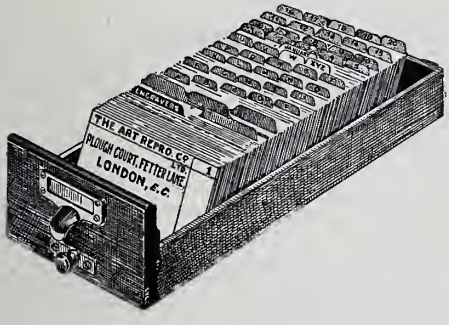
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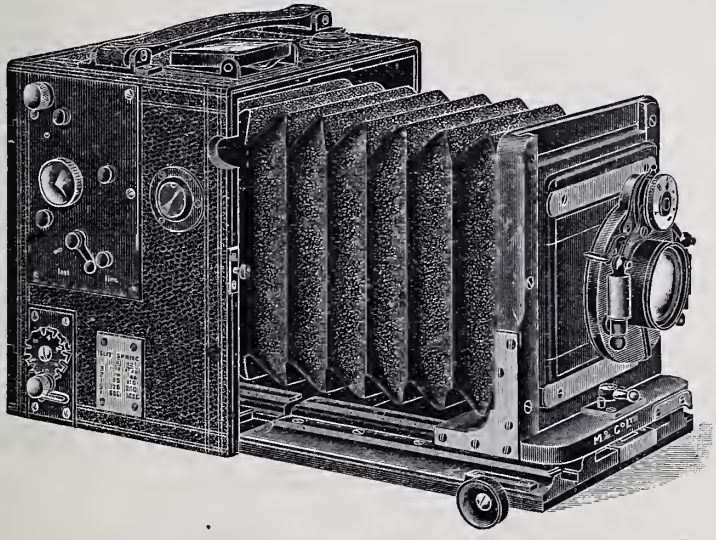
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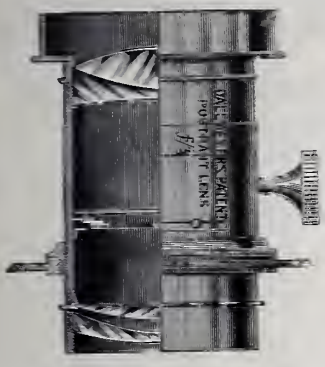
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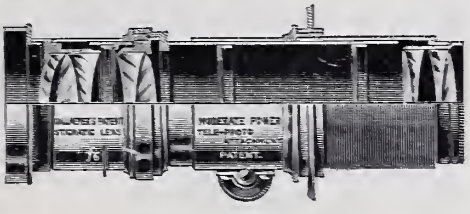
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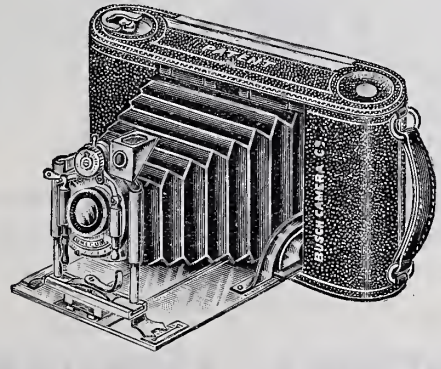
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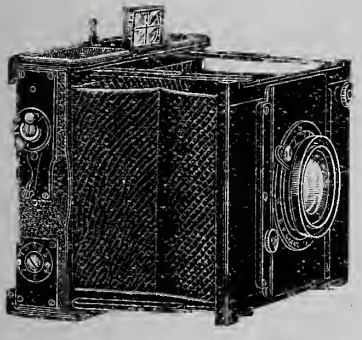
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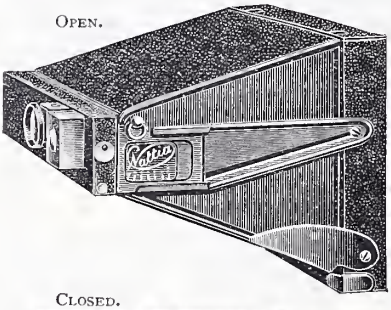
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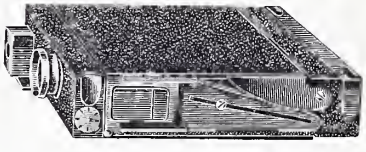
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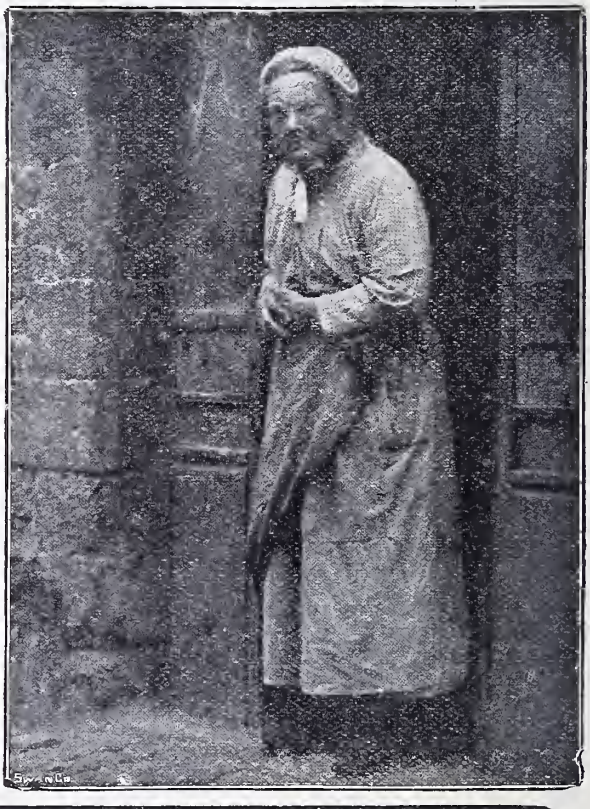
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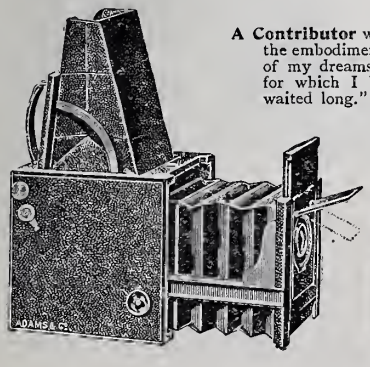
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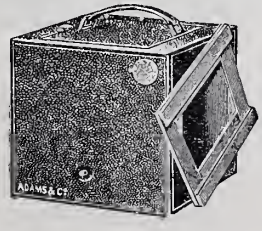
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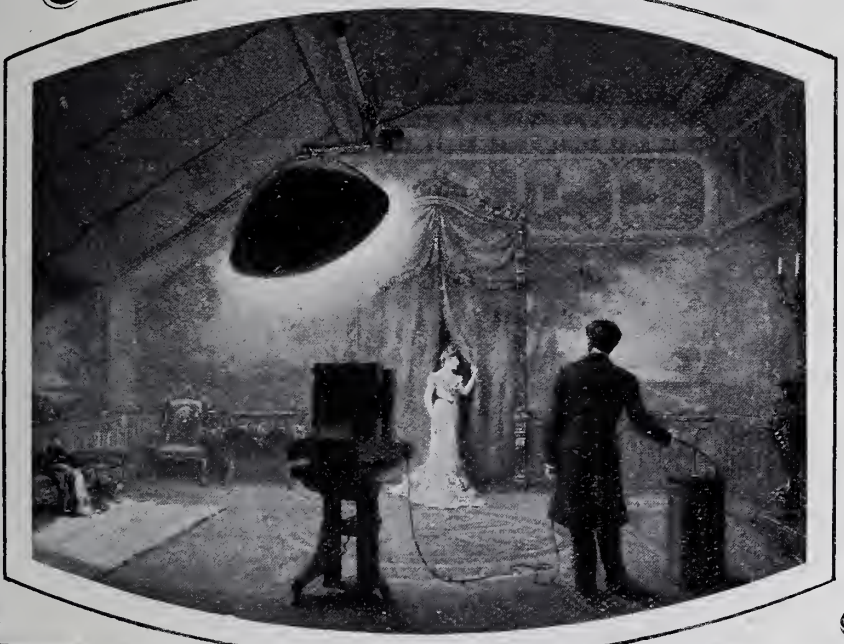
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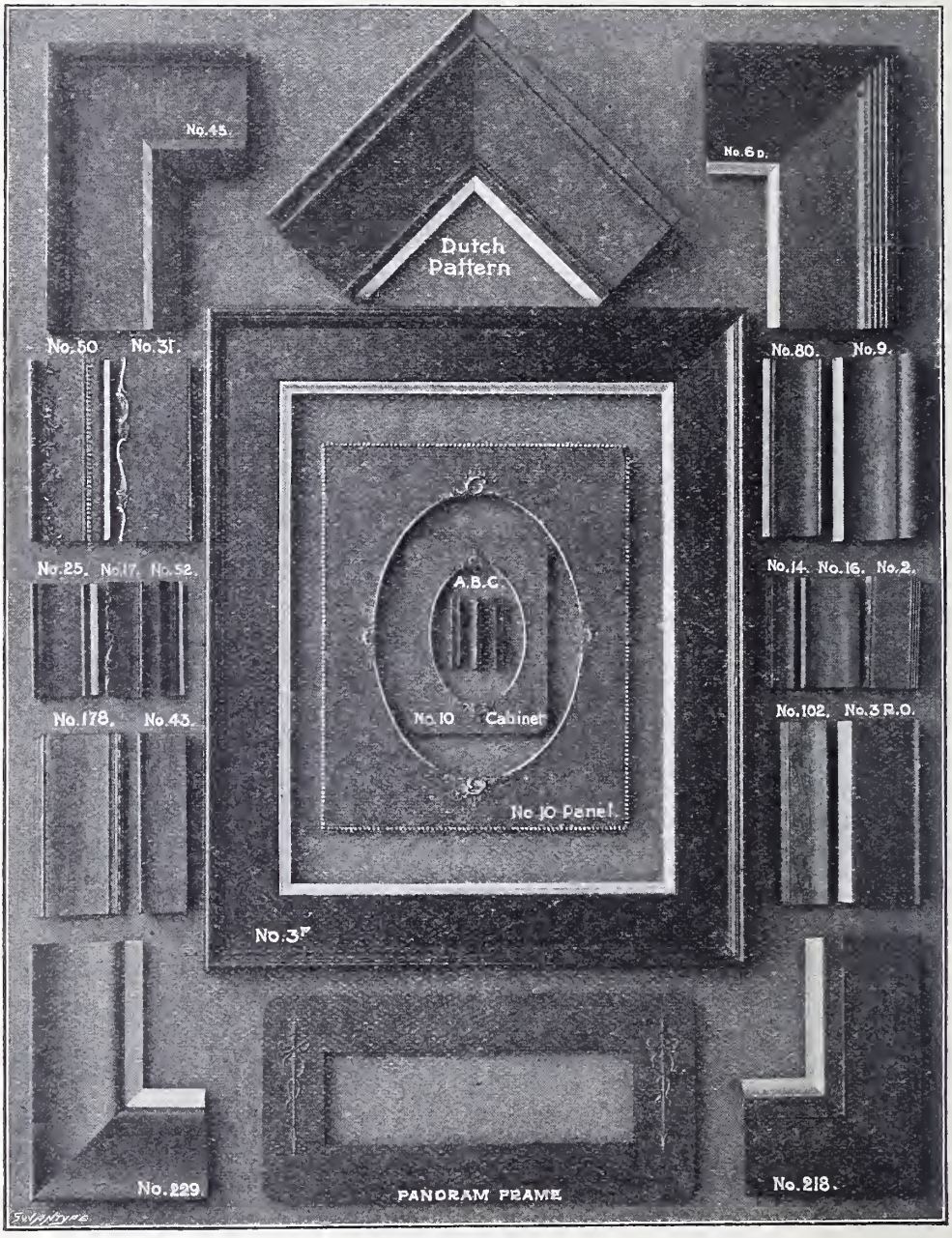
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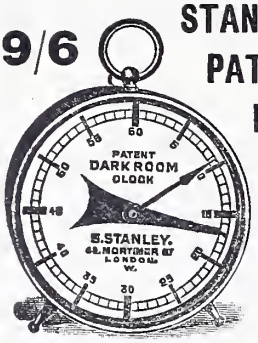
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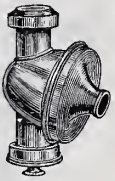
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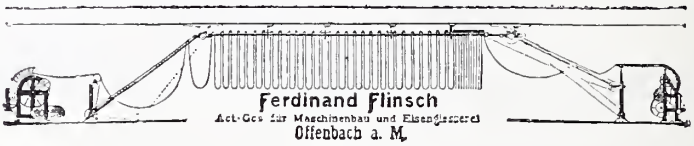
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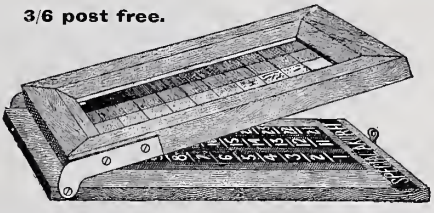
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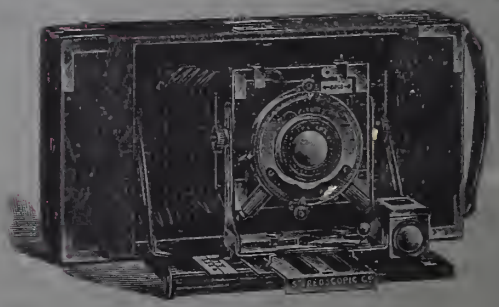
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PHOTOGRAMS OF THE YEAR 1907

TYPICAL PHOTOGRAPHIC PICTURES OF THE YEAR REPRODUCED AND CRITICISED. COMPILED BY THE EDITORS AND STAFF OF "THE PHOTOGRAPHIC MONTHLY." THE FIRST VOLUME OF THE SERIES WAS ISSUED IN 1895. :: :: :: ::

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We invite every would-be picture-maker to submit his work for next year, whether intended for exhibition or not. First selection, early in August; second, at beginning of September. Exhibitors are asked to send the actual exhibition pictures; which, if they reach us in time, will be duly handed to the exhibitions on receiving days.

Photo-mechanical reproduction must inadequately represent many of the originals, but we use all possible care to preserve the tone-values and to suggest the texture of the artist's own print.

Hearty thanks are hereby given to all who have helped in the making of this book; including many for whose pictures it was impossible to find space. We ask for hints, suggestions, and other help towards making this work more than ever "an incentive and an inspiration to every true lover of photography."

This year the task of selection has been greater than ever, and many pictures which we would gladly have included have been left out, merely for want of space. The following are a few that we have specially noted. Their authors and many others who submitted work are thanked just as sincerely as those whose pictures we were able to use:—

Miss Sybil Aird *(Old Mentone)*, Kenneth F. Bishop, Miss Alice Boughton *(Water Sprites)*, Miss Enid T. Brailsford, Will D. Brodhun *(Just Met Puck)*, D. H. Brookins *(Faith of the Prospector)*, John Chislett *(The First Snow)*, Thomas Clarke *(Neap Tide)*, A. W. Cooper *(The Old Mill)*, A. Keith Dannatt *(The Early Boat)*, Dwight A. Davis *(Handicraft)*, Louis Dick *(Whitby, Early Morning)*, Mrs. Dunlop, Charles H. L. Emanuel *(Foreshore)*, Douglas English *(A Wee Timorous Beastie)*, W. H. Evans *(A Labourer)*, Louis Fleckenstein *(Old Songs)*, Robert Fraser *(Mystic Morn)*, J. E. B. Greene *(Boy with Book)*, Sara Holme *(The Picture Book)*, Professor von Jan, Alan Treverton Jones *(Looie)*, R. S. Kauffman *(The Lonely Poplar)*, E. F. Langland *(Mountain Landscape)*, T. B. Leedham *(Our Cook)*, Miss Helene Littmann, Robert Low *(A Ray of Sunlight)*, Robert Marshall *(Reflections)*, Herbert Mills *(Winter Sunshine)*, Mrs. W. W. Pearce *(Running Away* and *The Young Professor)*, W. Robertson *(The Silent Mountains)*, Vicompte P. de Singly *(L'entree du Village)*, James C. Stening *(Harvesting)*, W. A. Stewart, Tom H. Stoward *(The Elementary Stage)*, The Sweet Studio *(An October Morn)*, James Thomson *(Interior with Window)*, C. O. Thurstan *(Don't be Afraid)*, F. Toda *(The Bather)*, Miss Maud Tugwell *(Pine Trees)*, R. L. Wadhams *(Autumn)*, Mrs. Gertrude Wallis *(Nature's Book)*, R. E. Weekes *(A Grey Day)*, Mrs. Eleanor W. Willard *(Marion)*.

"Contents" with indices of titles and of authors' names will be found amongst the advertisement pages.

The picture by Mr. Fredk. H. Evans, on page 109, is reproduced through the courtesy of the Editor of *Country Life*.

Photograms of the Year 1907.

By H. SNOWDEN WARD.

Editor of *The Photographic Monthly* and of *The Process Engraver's Monthly.*

WITH a very real feeling of responsibility I step into the place so honorably and ably filled for the past twelve years by the late Gleeson White and A. C. R. Carter. Gleeson White, who contributed the principal criticism to *Photograms of 1895*, '96, and '97, and who died while the issue for '98 was in preparation, leaving to me the completion of his critique from his ample notes, was, I believe, the most accomplished man who ever devoted himself broad-mindedly to the critical consideration of photography. A. C. R. Carter, who has selected the pictures and criticised the two great exhibitions for eight years, brought to bear upon the subject a wide sympathy, a vast knowledge of art in all its non-photographic manifestations, and a kindly humor that often softened such criticisms as were not wholly appreciative. He greatly regrets, as I do, the necessity for producing this volume without his accustomed survey of the two shows; but for some years it has been a work of great difficulty for him, at a time of pressure of important work for a larger public.

Such men as Gleeson White and Carter (it would be invidious to name those who are doing similar excellent work for other publications) have exerted a very great influence upon the pictorial photography of the past fifteen years, and their suggestions are as valuable to-day as when first written. They have thoroughly realised that a critic is not a forger of fetters and dogmas. He may, now and then, state basic truths, and quote the laws of nature, but his writings are suggestions to be studied, rather than statements to be accepted. It is better for the critic to write untruths that lead the artist to think and originate, than to write the greatest truths if they leave the artist unmoved. For the object of the critic is constructive—to inspire the producer. If he fails in this he fails utterly.

As equipment for following two men who were really great, I can only claim *(a)* a recognition of the critic's duty as just laid down; *(b)* an interest in photography which has been evidenced by the devotion of more than a quarter of a century to its practice, and a connection of some twenty-two years with its journalism, and *(c)* an honest intention to write frankly, because I believe that no other criticism can be useful.

The perennial question—"is photography art?"—has again trailed its weary length over technical and lay press, and I have not room to discuss it here. But there is room enough to raise the kindred question: "are

photographers artists?" and to answer it with a distinct, emphatic negative as regards the immense majority. Let us be quite, absolutely frank on this point, for a proper estimate of the present position is needed if we are to make progress. Photographers have made great efforts, and certain critics and writers interested in photography have made great claims, but while the possibilities of photography have been championed, the failure of too many photographers has not been pointed out. It is not for me, here, to attempt to detail all the photographer's sins of omission and commission, but I will call in evidence three points:

1. Tone rendering.
2. Placing of the highest light.
3. Placing of the principal object.

In the interests of progress, I suggest that each exhibitor and would-be exhibitor should severely cross-examine his own prints on these points.

The rendering of tone has been preached by all writers on picture-making whose works are studied by photographers. In its application to modern photographic work, the point was discussed in *The Photogram* (January, 1897) by Gleeson White, with examples from the excellent work of William Crooke. It was raised by the same writer in *Photograms of the Year 1895*, and has been kept constantly before our readers by him, by A. C. R. Carter, and by myself, with what result? That it is still ignored to a very large extent, even by many of those whose pictures are hung at the greater exhibitions and reproduced and praised in our own pages, not because of, but in spite of, their faults.

Tone values have been defined as the relative lightnesses and darknesses seen in a subject, and the rule as to their rendering is perfectly simple.

The values of a picture should correspond with those of the subject in nature, unless they are varied for a definite artistic advantage.

Of course there is no photographic process that will give the long scale of gradations we often see in nature, and it is not necessary that we should use the whole of even the limited scale that is available to us. It is possible to do certain classes of work with some decoratively artistic value in two tones—white and black, for instance. And we may quite justifiably use a long scale, with either soft gradations or strong contrasts, or express our pictures almost entirely in a low key (dark tones and soft gradations) or in a high key of light tones. Examples in all these styles are to be found in these pages. What we cannot justify is the rendering of trees and hedges in a well-lit landscape as if they were built of black crape; seascapes full of life and motion with rock-shadows represented as great detailless black patches; cows which show roundness in parts, but are black (or white) silhouette for the rest; and—to take an extreme but very common case—skies that are "bald-headed."

False tone-rendering is purely a technical matter, but the willingness to exhibit false results evidences want of training, want of critical faculty, want of sensitiveness.

The glaring case of the bald-headed sky has been pointed out so often that many people realise its falsity and print in clouds. Many do not realise, however, that such printing-in only lessens the greatest evil,

leaving other falsities uncorrected—for where there is error in sky-rendering we may be pretty certain that the landscape also has faulty tone-values, though we may not have been trained to see them.

Tone-rendering is intimately connected with color-rendering, and also with exposure and development, and the most obvious faults could be avoided by using suitable color-sensitive plates and light-filters, with ample exposure. This technical side of tone-rendering, however, is not the only, or even the most important one. The selecting of a subject and a treatment that will give a pleasant and a suitable series of tones is an æsthetic matter, for which rules cannot well be laid down. This, however, may be said—that there are many harsh, unpleasant tone-schemes to be found in nature.

In portraiture, the faults in this direction are so general that we scarcely expect to see a good example; and even amongst our good workers there are not many portraits that would pass muster with a trained, honest painter-critic. Such people sometimes praise photographic portraiture, but it must surely be with reservation, because they do not expect great things from the camera-man. In a large proportion of portraits the tones are so obviously faulty that—in the hair, at any rate—one can easily be sure they are wrong without knowing the sitters. The lips, the cheeks around the eyes, the shadows under the nose and chin are so often hopelessly wrong that I suppose an artist who knows little of photography must imagine the failures to be due to some insuperable limitation of the process, whereas it is entirely the result of want of sensitiveness in the photographer. He does not realise that he is wrong. He has not been taught to observe.

I do not wish to press this point too far, but surely a reasonable amount of consistency in tone-rendering should be insisted on before a portrait is admitted to the "Royal" or the "Salon." It is not so at present, though the Salon's selecting committee is much stricter on this point than that of the other gallery. To illustrate the point, I may give the numbers of several pictures which strike me as being seriously weak in the one point of hair-treatment.

Salon.—14, 24, 35, 38, 43, 67, 81, 92, 121 and 133.

R.P.S.—2, 13, 35, 62, 94, 101, 105, 194, 204, 228, 257, 266, 278, 293 and 315. In some of these cases the faulty rendering may be "for a definite artistic advantage," but I fear it is mere inadvertence and because the author's attention has not been forcibly drawn to this tone-subject.

The placing of the highest light is one of the first things to which attention is given by anyone (except the ordinary photographer) who attempts to construct a picture. The principal shadow is almost, sometimes quite, equally important. A student of painting puts in his high-light and knows well that nothing else so brilliant must enter into the picture. He arranges for his principal shadow to support, supplement, or contrast with his high light, and knows that nothing else must be allowed to be quite so strongly dark.

The highest light and the principal shadow should (ordinarily) be intimately connected with the principal object of the picture. Often one

of them is that principal object. In photography we often find (say) a house, which undoubtedly is intended for the principal object. It is grey, and shapeless, muddled up with a piece of light grey road, and some rather darker grey fences and trees. The real high light of the picture is a big patch of sky (with or without printed-in cloud or "sunning down"), a blank patch of white paper represents the surface of a pond, the road in the foreground is a glaring patch, and harsh staccato notes of sky gleam through black silhouette trees in two or three places.

Even when the high-light is the real principal object, it is often badly placed, although reams of good matter and scores of good illustrations have been devoted to the attempt to show photographers what are the strong and what the weak positions in a composition. I shall not attempt to repeat such matter. My own notes in this publication for 1902-3-4 should be sufficient to correct many of the ineptitudes sent to the shows, even if Burnet, Robinson and others had never written. At the moment, however, I will give only one rule:—All other things being equal, a position in the upper part of the space is stronger and more dignified than the corresponding position in the lower part. As illustrating this, I suggest that the house in *Sonnige Landschaft* (page 71) or *The Brow of the Hill* (page 88) is more strongly placed than the one in *The Outlook* (page 72).

Many other qualities than the three I have named go to make a picture, but the man who observes these three fundamental points is evidently thoughtful, observant, and to some extent trained. Therefore, as a simple formula for the home-critic, it is fairly safe to say that—if a photogram has a high-light which properly asserts itself, is closely connected with the *real* subject, and is well placed; and if the tone-rendering is true and the range of tones pleasant, the work has good pictorial quality.

Amongst the lessons which emerge from a study of the works submitted this year and of the exhibitions, none is more insistent than the one summed up in the word *specialise!* Again and again we see a man of no transcendent ability, and with no great advantages in money or time, making a mark and filling his place in our little photographic world by sheer dint of industry in one little plot, faithfulness to a few ideas. And we see others, men of great power and ability, men producing an enormous quantity of work, who puzzle and disappoint us because we cannot find the one or two really masterly things of which we feel sure they are capable. They may make a success in spite of the scattering of their forces, but how much greater would it be if they could concentrate. J. C. Warburg, Dr. Grindrod, and Professor von Jan occur to one at once as three of those who have never been seen at their real value by the world that visits the exhibitions. Even one-man shows of their work would not include the triumphs that they could produce if they once overcame their world-conquering ambition. Amongst the ladies we may compare Mrs. Caleb Keene and Mrs. G. A. Barton. I have not the least doubt that Mrs. Keene can take a place quite as distinguished as that held by the Birmingham lady, yet her one-man show at the Lyceum Club was

disappointing. Much of the work was masterly, and even the tail-end was strong and interesting. The themes and treatments were immensely varied. Yet, to represent the show at all fairly one would need at least fifteen or twenty subjects, and there was the feeling that the producer would not do herself full justice until she could restrict her range and give all attention to some special phase of the work.

E. O. Hoppé, an interesting and most promising young worker, has suffered greatly from want of specialisation. This year he has settled to portraiture seriously, with most satisfactory results. Even the one man who seems to have no bounds to his successful versatility—Arthur Marshall—is not beyond the general law. His future will depend a good deal upon whether he settles down to a few special lines.

Ruttiness is to be avoided, and there are some men who can be very great in widely different lines—like Frederick H. Evans, who has asserted his power in woodland work, in portraiture, and in architecture. Even Evans, however, has devoted himself to his speciality of the moment most assiduously.

Mortimer with his seascapes, and Kimber with his architectural interiors, are good examples of the success attending specialisation, and Kimber shows how the specialty may be changed when the worker is in danger of getting into a groove. Two or three years ago Mr. Kimber felt that he had exhausted the best points in the best cathedrals. He was repeating himself, and was displeased with the monotony of his work. The suggestion to use cathedrals as a means instead of an end—as the subjects of studies of sunlight and shadow—opened a new field, and a glance at page 3 will show how a successful scheme has fascinated him until he sees and treats a country lane exactly as if it were a cathedral aisle.

This year has seen a most interesting series of supplementary shows, both local and what may be called occasional exhibitions. The Northern, at Liverpool, was one of the strongest provincial exhibitions ever held, even better worth visiting than the Royal or the Salon as a complete exposition of pictorial photography, for it was not confined to the work of one year, and it dealt more fully with the output of the stronger men. The Scottish Salon, though its field is geographically restricted, continues its work most successfully. Some of its promoters have reproached me because I do not give a separate article in this volume to "Pictorial Work in Scotland," or allow the Scottish Salon to be dealt with as a third great exhibition. With a full recognition of the excellent work of the Scots, I must still refuse to regard North Britain as a foreign country or a colony, and I cannot consider any national exhibition in the same way as the two international shows—Royal and Salon.

The most notable of the occasional exhibitions was held in January-February last, at the galleries of the New English Art Club. It was arranged by the Baron de Meyer and Alvin Langdon Coburn, and included the work of J. Craig Annan, Alvin Langdon Coburn, F. Holland Day, Robert Demachy, Mrs. Gertrude Käsebier, the Baron de Meyer, and Colonel Puyo. Each of the contributors showed twenty prints, except

Colonel Puyo, who had only eight. The show was really impressive, and full of useful suggestion. It showed the value of the grouping of a man's work, of hanging on small walls, of judicious setting, and of retrospective selection. Perhaps the most important effect for photographers was the demonstration of how work that is intrinsically fine appeals as strongly when it is ten or fifteen years old as when first seen, while that which attracts merely by some trick of novelty becomes terribly "old-fashioned" in a little time.

An idea of the general arrangement of this exhibition can be gained from Coburn's "impression" (page 116). One of the most interesting facts—where so many were of interest—was the Baron de Meyer's demonstration that there could be a new method of viewing, even with such a hackneyed and conventionalised subject as "flower studies." His hydrangeas, water lilies, lilacs and other flowers were treated as delicate tone-essays in quite a new vein; with the flowers themselves as spots or masses in decorative arrangements combining boldness with great simplicity. Two examples are reproduced (half-tone is not adequate) on pages 148 and 158; and I have the more pleasure in showing and commending these since their reproduction in *The Amateur Photographer* raised quite a little storm of protest.

Another excellent little show was the Staley exhibition of the work of Stanley C. Fincham. It was novel in that it was not only a one-man show, but also a one-holiday and a one-lens affair, for the whole of the subjects were photographed in about one week in Holland, and with one lens (the Euryplan) supplied by Staley. Apart from the technical and trade side of the matter, and from the fact that most of the subjects must necessarily be mere records, the exhibition showed that Mr. Fincham has good abilities and should do acceptable pictorial if he lays himself out for it. Examples on pages 126 and 139 fairly represent his captures.

There have been several other trade exhibitions, of which the Kodak £400 Competition show was the most interesting. From it we have selected half-a-dozen examples.

My notes on the individual workers and works of the year must be brief and somewhat fragmentary. They will be confined to the subjects that are not in the exhibitions, principally.

A strong tendency this year has been toward the "glimpse" or framed-in style of composition. It is an easy method, requiring no very heroic ability, and might well be adopted by many beginners, instead of the complex schemes which they often essay so desperately. Its archetype is the Egyptian or black vignette, with the subject roughly central and relatively light, the surroundings gradually growing darker to the sides and corners. It can be made effective with many different subjects, as is evidenced by examples on pages 3 *(Sunny Glade)*, 13, 16, 38, 40 *(Soir)*, 55 *(Village Kitchen)*, 83 *(Evening)*, 102, 108 *(Kartoffel Ausmachen)*, 115, 119, 120, 133, 135, 153, 155, 158 and other pages.

A great advance is shown in the Australian and in the Spanish work, and the latter, curiously enough, seems to be more strongly affected by the German school than by any other contemporary influence. This is



MELODY. *Kodak Ex. No. 15.*

By Miss Annie W. Brigman.



R.P.S. 303. HÜHNER-HOF—THE POULTRY FARM.

By Dr. E. Quedenfeldt (Germany).



PORTRAIT HEADS.

By C. van Dühren (Germany).



IN MY GARDEN.

By Mrs. Alice M. Dumas.



Salon 06. AN EFFECT OF SUNLIGHT. *(Original in colors.)*

By C. Yarnall Abbott.



MISS D.

By Mrs. Gertrude Käsebier.



R.P.S. 164. "MORGENSONNE."—THE SUNRISE.
By Alb. Gottheil (Germany).



ELIZABETH.
By Miss Ema Spencer (U.S.A.)



THE VIOLINIST, ARTHUR HARTMANN. *Salon 136.*

By R. Dührkoop (Germany).



PORTRAIT.

By Pirie Macdonald.

so to an extent that cannot be fully exemplified by the few pictures we are able to reproduce, but even those for which space has been found show that the Spanish work has gone well beyond the high-water mark of last year.

The Canadian work, collected by Sidney Carter, and inadequately represented for want of space, also shows a revival of effort where there has been a tendency to stagnation. The snowscape (page 83) does not strike me as being up to the high standard of Mr. Moss' earlier work, but for the rest there is advance. I am glad to see Canada represented in the Salon at last, and, curiously enough, by two prints from H. Mortimer Lamb, who has written our Canadian notes for some years past, and two by Sidney Carter, who is responsible for the notes this year.

To turn now to certain individual workers—Miss Agnes B. Warburg's crop for the year is excellent and consistent, and includes several of her silvery essays of which *Jeunnesse* (page 1) is an example. By contrasting this with the typical Aubrey Harris (page 2) it will be seen how strength and emphasis can be gained either in a light-toned scheme or in one consisting mainly of shadows, without making the real object big and hard. The figures in *Jeunnesse*, protected by the leaning apple-tree, hold their places perfectly; as certainly as does the gleam of light in *The Edge of the Wood*. This fine example of Mr. Harris' work, perhaps the most permanently satisfactory thing he has done, owes much, in the original, to the rich shadow-gradations and to the yellow gleam of the light against rich browns and blacks. It cannot lose all its power, even when reduced to fit our page, and the smaller size rather emphasises than otherwise its one weak point. This is in the failure to take the real interest still higher in the space by giving a greater foreground. The subject is an exceedingly bold one, that would justify the use of every device of decorative arrangement.

The "figure 7" scheme of composition, of which this is an example, requires much judgment to know exactly the proportion to give to the horizontal top and the supporting stroke of the "7," and how to place it in the space. Mr. Mummery (page 4) uses the same scheme, joining the two strokes at an acuter angle than does Mr. Harris, and taking the horizontal line a little nearer the top, yet, of the two subjects, Mr. Harris' rather needs the strength given by a bold—even an exaggerated—raising of the horizontal line.

This particular formation, of which one of the first notable examples was a trodden footway snowscape by Eickemeyer, can often be used with excellent effect, as in Zerbe's *Hillside Path* (page 56), Erdmann's *Winter Landscape* (66), Kauffmann's *Brow of the Hill* (88), Rawling's *Winter on the Lea* (122), and others. In a modified form it is notably successful in Ward Muir's *Corner of the Meadow* (148), while it can be traced in George E. Brown's *Bavarian Hamlet* (55) and in Arthur Smith's *Shadows* (128). It is a good example of how an arrangement may come into vogue when once it has been used successfully.

The black background in portraiture is one of the most tempting and one of the most fatal of conventions. Its really successful use is

probably due firstly to Pirie Macdonald in America (when he was winning the National Convention awards) and secondly to Histed and to Crooke in Britain. When the subject dominates the background properly the effect is allowable—though at best it is an unnatural convention—but when the background shouts to the spectator that it is an awful void the result is deplorable. And it is difficult to keep on the right side of the line. Kimber has applied the convention to landscape on page 3. In portraiture, Annie W. Brigman (page 13) dominates her big black space by the charm of a profile and a very graceful series of simple curves, and it will be seen that many others use the same scheme successfully. I am not quite sure that Pirie Macdonald's *Portrait* (page 20) has avoided the pitfall, and there is the same doubt about *Heriodade* and *Loie* (page 31), *Old John* (page 130), *The Hoppés* (page 133), *Bubbles* (page 151), and *Albert Samson* (page 153). The background in portraiture still leaves much to be desired, and the black variety is not the only one that can be wrong. A blank white, or grey, is as bad as a blank black, and the only background that can be commended is one which supports its subject without asserting itself.

Robert Marshall is one of the hard workers who was bound to come to the front, and who is doing so steadily and successfully. He would be the better for concentration upon one set of subjects for a while, for no man can give sufficient study to all at once. Some of his most interesting work deals with the problem of *A Painted Ship upon a Painted Ocean*, and an example of this class is reproduced, not because it strikes any entirely new note, but because it is a representative example of the work of one of our younger men of whom we shall certainly hear more.*

New South Wales is well represented by a new recruit, Norman C. Deck, whose landscapes show that he has overcome the Australian superstition to the effect that the Colonial atmosphere is different from the atmosphere in any other part of the world, and that therefore all landscapes must be treated in the conventional brilliant "local view" style. *To the Plains* (page 156) has fine lines, and a decorative arrangement of rocks and trees against the sky. One feels that the tones are out of truth, combining such massive shadows with brilliant sky and sun-lit clouds, and one is not altogether happy with the somewhat inefficient tree to the left, but in spite of all faults such a work shows so much advance beyond the ideals recently held in the colony that one is bound to receive it with satisfaction.

Another Australian who has made great progress during the twelve months is J. Kauffmann, whose half-dozen landscapes show new insight and new power of expression. While some of them have, naturally enough, a touch of the commonplace, others show original observation and certainty in handling. In feeling they come nearer to the massiveness of a certain German school of landscapists. *The Brow of the Hill* and *The Lonely Cottage* are both very tempting, and in finally selecting the former subject (page 88), I have succumbed to the temptation of a bold scheme of lines which give stability to a subject that would at first suggest a very unstable arrangement.

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* Unfortunately crowded out.—Ed.

Alan Treverton Jones has not been able to repeat his excellent capture of last year, though he has produced a number of good portraits, very good beach-paddling selections, and at least one excellent landscape, a view of Looe, Cornwall.

Herbert T. Winterhalder is new to us, but his current batch of work is quite sufficiently strong to cause wonder that we have not heard a good deal of and from him. He has originality of observation and considerable strength in very distinctly different lines. While his interior and exterior works do not seem to have any particular individuality or novelty of observation, he has three subjects, *Through an Open Doorway*, *The Mower*, and *Sunlight on the Minstrel Gallery*, all of which we should much like to reproduce. Perhaps the first named is the one most likely to be permanently satisfactory (as it is certainly the best from the purely technical point of view). The second is a Millet-like study of a rural worker that shows both power and promise, while the third is an interior with novel treatment. To be quite faithful with Mr. Winterhalder, one must point out that the large spaces of shadow, which for all effective purposes are blank, are a technical failure, but even with this disadvantage, the beautiful play of sunlight on the whitened side of the window, with the repetition of the pattern on the door, is exceedingly effective and good.

The Poultry Farm (page 14), by Dr. E. Quedenfeldt, is one of the works of the year, decidedly; well worth its place in the Royal, as well as in our pages, if only as a piece of original observation. Naïve, direct, yet full of truth and of the unaffected country feeling. Its very lines, bold and uncompromising, are yet so balanced as to carry conviction.

C. J. van Dühren has experimented in many lines, and sends a curiously varied and interesting crop of fruits of observation. One of his experiments, which has resulted in some very expressive portraits, may have been based on Will Cadby's pale-toned work, though Van Dühren, as was to be expected, has made his own modifications and thrown his own character into it. The two heads reproduced on page 14 give a good example of this style in which the flesh tones (instead of being the highest lights in the picture) are kept below the background. Very interesting modelling is obtained, and the color-illusion is good.

The play of sunshine upon leaves has been the study of Mrs. Alice M. Dumas for some years, and after a long absence from the exhibitions and our own pages, we welcome this lady back again (page 15). In moving from her favorite beech woods to the rose garden, Mrs. Dumas has come into new conditions, which she has not yet conquered as she did the old. Her shadows have not quite the transparency that they had in the woodland studies, and she has not been able to group and mass her lights and shades so ably as she did amongst the beeches. Nevertheless, the work is good and interesting. It has fine suggestion of light and color, the various parts fall well into their own planes, and the figures dominate the landscapes as they ought to do.

Yarnall Abbott's color-essays do not convince. They are "great" work, undoubtedly, but are they not great in spite of their color? The *Sunlight Effect* (page 16) comes so reasonably well in monotone, that I

wish its author would keep to the older method. More and more, as the first glamour and marvel of the handling of color has faded, there is the feeling that color, for pictorial purposes, is yet so far from the domain of the photographer that its pursuit is a loss of good men from more profitable work.

Mrs. Gertrude Käsebier has done little exhibiting during the past twelve months, and will possibly do less during the present season, but she is working steadily on her own lines, and pouring forth an almost constant stream of pictures marked with an intuitive conception of character, or with very decorative treatment, or with both. One of her decorative pictures, full of rich, beautiful technical quality, and with a certain amount of mysterious suggestiveness, is the portrait reproduced on page 17. Though much is lost in making the half-tone, there is still enough to show how the difference in texture rendering throws the head and figure into relief before the background, and makes the sitter stand well in the space. This is a lesson urgently needed by hundreds of those people whose portraits come to us for criticism, and are circulated in our Constructive Criticism Folios. It is badly needed also by many highly praised exhibitors, and even by some of the proud painter-folk whose portraits are priced in hundreds of guineas.

Miss Ema Spencer contributes a number of most interesting portrait studies, very varied in their treatment and feeling, but almost invariably carrying the conviction that the presentments are real portraits, and that the treatment selected is entirely suitable to the character of the sitter. The work is characterised by boldness and dash rather than by great consideration, for some of the most successful of the pictures are marred by glaring technical faults, so that they achieve their result by sheer force, and in spite of the difficulties. Perhaps the simplest and best of this year's series is *Elizabeth*, reproduced on page 18.

Rüdolph Dührkoop is masterly and bewildering in his fertility, variety and power of achievement. With twelve in the Salon and thirty-five in the Royal he can be studied to advantage, and of the three reproduced in our own pages (19, 49, 53) I can only say that they attempt to illustrate the versatility of the man. He tackled one of the most important subjects in photography. It was pretty generally held that portraiture might be *(a)* a good likeness, in a very stiff, stilted conventional style, or *(b)* a picture, interesting, individual, perhaps outré, but unacceptable as a likeness by the friends of the sitter. Dührkoop has done more than any one man—professional or amateur—to combine the likeness with the picture, without falling into a small series of conventions.

The Sunrise, Alb. Gottheil (page 18) combines the strengths and the weaknesses of a frank piece of observation, without any artificiality or arrangement. The glow and freshness of the early light are well recorded, and there is just a touch of sentiment connecting the spring of the young girl's life with the spring-hours of the day.

Pirie Macdonald's portraiture is always forceful and intimate. On page 20 (with the possible reservation already mentioned) it is seen at its best. Another American worker—who deserted the law for photo-

graphy—scores with both barrels on page 29. It is good, straightforward portrait work, sound, strong and direct, without affectation, and without studio tricks. Henry Hall, on the next page, has a piece of simple observation—not a great thing, but well seen, and worth recording.

Heriodade and *Loie* are purposely hung together on page 31 for the sake of their resemblances and their differences. The strong, life-full dancing girl's bold abandon is, both in pose and lighting, treated as suitably as is the milder woman's shy modesty.

Colonel Puyo's work (pages 32, 33) is quite characteristic of his newer gum-and-oil period. He is now more interested in gracious blendings of soft tones than in those artful indoor or plein-air arrangements of graceful models; and while one must admit that the new genré is more subtle and refined, one may be pardoned for longing for a little of the old dash and verve and love of life.

Alex. Keighley is not quite at his strongest this year, for his work is of varied power, and some seems reminiscent of other men. *The House in the Wood* (page 34) is altogether happy, except for its title, which sets us hunting for a house which we might never have seen, and surely would never have missed, had it not been mentioned.

Arthur Marshall is again well up to his standard. He has been urged to concentrate and specialise already in these pages. His *Under the Chestnuts* (page 35) is reproduced with especial pleasure because it has been accepted at both exhibitions and because it has been very adversely criticised in the shows and in the Press. It is a great work, a piece of good original observation, a shimmery, delicate glimpse treated in delicate shimmery style, and a triumph of placing a few objects decoratively and strongly in the space. His other subject, also at both shows, is right at the opposite end of the scale, a rugged subject, ruggedy portrayed (page 131).

Maury's *Retour de Peche* (36) is a pretty bit of motion in sunlight; Hachette (36) has been decoratively and treated delicately, with a true rendering of space; Besson's *Soir* (40) is a restful, rather decorative panel, with good relief and atmosphere; Miss Laguarde's essay in a new line (40) is quite successful, a decorative and pleasant treatment of a rather commonplace subject; *Mamzell la Neige* (49), companion to *Madame la Pluie*, is a happy arrangement, rather crudely and violently handled; R. Michau's *Annecy* (56), though not a great line composition, is full of air and sunshine; Mahéo's *Crique* (144) is not, nor is his other at the Salon, equal to the great achievements with which he first entered the photographic world, but it is only his own very high standard that prevents our giving full praise to the present examples; and Dubreuil's *Mr. B.; Painter* (144) is an excellent portrait-memorandum. Demachy excelled and possibly exhausted himself with his one-man show at the R.P.S., and his work at the Salon, though well up to the average, has no transcendant piece. Still, I cannot join in the disappointment expressed in certain quarters with the French work as a whole. It has many good examples of the national qualities—but strengths and weaknesses—and no other nation has produced a school that we should miss so completely if it took a year's holiday. In justice to M. Demachy, I may say that

Rouen (37), though it is a good attempt, is not a fully satisfactory reproduction of his delicate and beautiful original.

F. J. Mortimer is not quite up to his highest mark on his old lines, but *Running Home* (R.P.S. 70) and *Portsmouth* (R.P.S. 43, page 38) show fine versatility and power. We have sighed in vain for the poet who would romanticise the locomotive to live alongside the old stage coach, but here is the artist who can catch something of the mystery and romance of the iron battleship. He may yet live to be the Kipling of the camera.

Of Horsley Hinton I shall say something when noticing the Salon. His *Windsor* (39) owes much of its attraction to a good silhouette line. As this is a feature much neglected by photographers, I may point to Porterfield's *Morning along the Shore* (38), Erhardt's *Sunny Landscape* (71), Hodgin's *Evening* (83), Moller's *Danish Landscape* (84), Dassonville's *Carmel* (99), Miss Coutant's *Sun Setting* (101), Benington's *Winchelsea* (107), Judge's *Hastings* (116), Fincham's *Holland* (126), Lynam's *Chioggia* (126), Whitehead's *Lowland King* (127), Beeby's *Sand Dunes* (127), Marshall's *Fisher* (131), Clutterbuck's *Fjord* (136), Mummery's *Sunny Road* (145), Mrs. Ralli's *Florence* (154), and Deck's *Plains* (156), as examples owing some part of their success to the selecting and placing of a line of silhouette. In Mrs. Barton's backgrounds, too, it has often been most decoratively used.

Count von Gloeden merely needs a word of welcome on his entry at the exhibitions and return to our pages (page 50). Dr. Boon's contribution (50) is a worthy study in contrasts, telling its story well, and providing a beautiful essay in tones and textures.

Two sheep studies are purposely associated on page 51, Baker's as showing how the irritating "fed caterpillar" effect too often seen in sheep can be avoided by using them as a group instead of units, Mr. Job's as showing another effort to solve the sheep problem by making them subordinate to a strong landscape.

Gino Belotti has finally succumbed to the attractions of gum, and I am sorry to see it. No doubt so capable a photographer will get through his difficulties and master this process, but at the present time it seems to be leading him into an intricate maze. Some of his results are frankly impossible. He is tempted to give reflections of lights which do not exist, and to place lights over water which ought to, but does not, reflect them, and in an attempt to get breadth in landscape subjects he has lost all sense of perspective. The most satisfactory of the series, *Cold Winter*, is reproduced on page 52, and has some fine passages. The rendering of the heaped-up snow, the space between the spectator in the foreground and the figures in the middle distance, and even to some extent the treatment of the stormy sky, are good. One wishes that the sky did not seem to be on a different scale to the foreground, and also that it would retire rather better than it does, and the building unobligingly refuses to take its proper place in the scheme of planes. If one looks first at the building only, then at the left hand half of the picture, it will be seen that the building really appears much nearer than the figures, although the line-arrangement suggests that it is a little beyond them.

W. H. Zerbe's *Hillside Path* (56) is one of the many proofs that the preaching about tone-values has not been entirely in vain.

Clive Holland is better known as a writer than as a photographer, though his camera has produced some very striking work. The most interesting things in his collection this year are *A Study in Gum*, a semi-nude *Study for a Fan*, and *Light from Heaven*, which we reproduce (page 54). The reproduced picture has unusually good rendering of textures in strong light, and even by its very unusualness of subject secures attention. The author evidently felt what is the weakest point of the arrangement when he gave it the title *Light from Heaven*, because he realised that the picture itself gave no sufficient suggestion of the source of light. In spite of this, it is quite one of the worthy works of this year, as, in addition to fine quality, it has the advantage of original observation of a subject, and the recording of something which, although it must be familiar to an enormous number of workers, has not been treated in photography before, so far as I am aware. Probably the photographer who had only the usual photographic training would have wished to remove the benches from the right of the picture, but as the figures dominate the scene so strongly, we may hold Mr. Holland perfectly justified in retaining the benches.

Sidney Carter's dreamy sensitive *Self-Portrait* (81) may well raise the point for the sake of which I have "hung" certain contrasting pairs of work—as on page 82, page 106, page 118, and page 126. The portraits on page 82 are typical of two schools; Ernest Gall's, praised as "so clear," belongs to the older tradition, and is the popular type; Gleason's, more reticent, is at least quite as good a portrait of all that interests one in the sitter, and is much more pleasing to the picture-lover. Page 85 has two excellent examples of how the portrait use and the pictorial interest may be combined, and on page 86 F. J. Denton gives a little nursery-rhyme study, quite good of its kind, that will appeal at once to all who love children.

The cheap sneers at the work of the professional photographer, which still form a part of the stock-in-trade of the writer upon art and photography, are becoming quite out of date, in view of the immense improvement in professional work. Largely as a result of the influence of the "amateurs" who have invaded the profession in America, and of the pure professionals who have worked out their own salvation in Germany, together with the efforts of such men as Crooke, Annan, Hollyer, Barnett, Furley Lewis, and others in our own country, the old ideas of "a pillar, a vase, and a curtain" as the ultimate possibility in pictorial portraiture, have been driven from the minds of all reasonably progressive professionals. There are still some rank and file men, whose artistic training is not up to the level of that of their customers, but there are probably far more whose customers' preferences bind them to the perpetration of the usual thing. Good examples of professional group work reach me from D. D. Spellman, of Detroit, from whom I reproduce *The Quartette* (page 86). While the number of hands and bows fills the lower part of the group with irritating details and bad lines, there is good arrangement of the

heads, variety of expression, suitability of background, and altogether a great advance upon the ordinary group work of comparatively recent days. The high-lights on the men's linen are sufficiently strident to form irritating notes, and this might easily have been avoided, without any sacrifice of naturalistic effect.

The promise given by Herman C. Krutli within the last year or two has very rapidly ripened into performance, and he is represented this year by a dozen or more portrait studies, showing bolder attempt and higher accomplishment than we have had in the past. Every step of the work shows thought and care, and although there is still evidently some difficulty in inducing heads to harmonize entirely with backgrounds, Mr. Krutli is to be congratulated on very great advance (see page 87).

On the Edge of the Moor (page 87), by F. Styant Browne, has received many exhibition honors, including silver medal of the South Australian P.S. in 1903, bronze medal Broken Hill P.S., 1906, " highly commended " Launceston Exhibition, 1907, and hung at Birmingham (England) in 1907. It is thus one of the first Colonial landscapes to be exhibited at a leading British show, and my only regret about it is that this same subject should have been travelling around for four years. With all the critical and suggestive help that has been provided since the picture was produced, Mr. Styant Browne ought to have gone much further, and I can only recommend him to regard this mild triumph as an incentive to further work, for he is certainly far from having exhausted the possibilities of landscape.

Rudolf Eickemeyer has produced little beyond professional work, and his *Twilight* (97), while interesting, is not particularly typical.

A number of prints from the Kodak Exhibition (pages 98, 101, 117, and 154) are reproduced from plain enlargements from small Kodak negatives, and not from prints specially prepared by the photographers. Three of them illustrate a field that is being very successfully worked by a number of American women. Miss Pitchford's group (on page 98) is another example. It is especially suited to woman's interests and opportunities, to her keen sympathies and intuition, and in this genré of home life she should be able to teach much to mere man. In other years Miss Constance Ellis has been a very successful worker in this field, and though I can fully appreciate such work as the *J. C. Warburg and Son* (150), it will be a distinct loss if she is diverted from her old love. Mrs. Caleb Keene has produced many most successful things on similar lines, of which *Motherhood* and *Divided Interests* (123) are good examples. The little toddler, caught revolving those little problems that loom so large in the baby's world, is a fine capture—indecision in sunshine—typical of the way of the whole world; always at some cross-road or time of choice. The critics who objected last year because a child was shown with only the hand and apron of the nurse may here grumble at the half doorway. It would be just as reasonable. But Mrs. Keene is right in making her little man dominate his little world, and in removing all conflicting incident.

Carle Semon's very varied group of work tempts one to utter the old warning against too great versatility. More than one of his pictures is



THE BOY. LITTLE BRIGHT EYES.

By Meredith Janvier.



LANDSCAPE.

By J. H. Field (U.S.A.).



BABY'S PORTRAIT.

By Henry Hall (U.S.A.).



HERIODADE.

By Mrs. Hana Robison (U.S.A.).



LOIE.

By F. W. Leach, jun. (U.S.A.).



Salon 180.

APRÈS LA POSE.

By Colonel C. Puyo.



MATIN D'ETE.

By Colonel C. Puyo.



Salon 1[illegible].

THE HOUSE IN THE WOOD.

By Alexander Keighley.



R.P.S. 112. UNDER THE CHESTNUTS. *Salon 40.*

By Arthur Marshall.



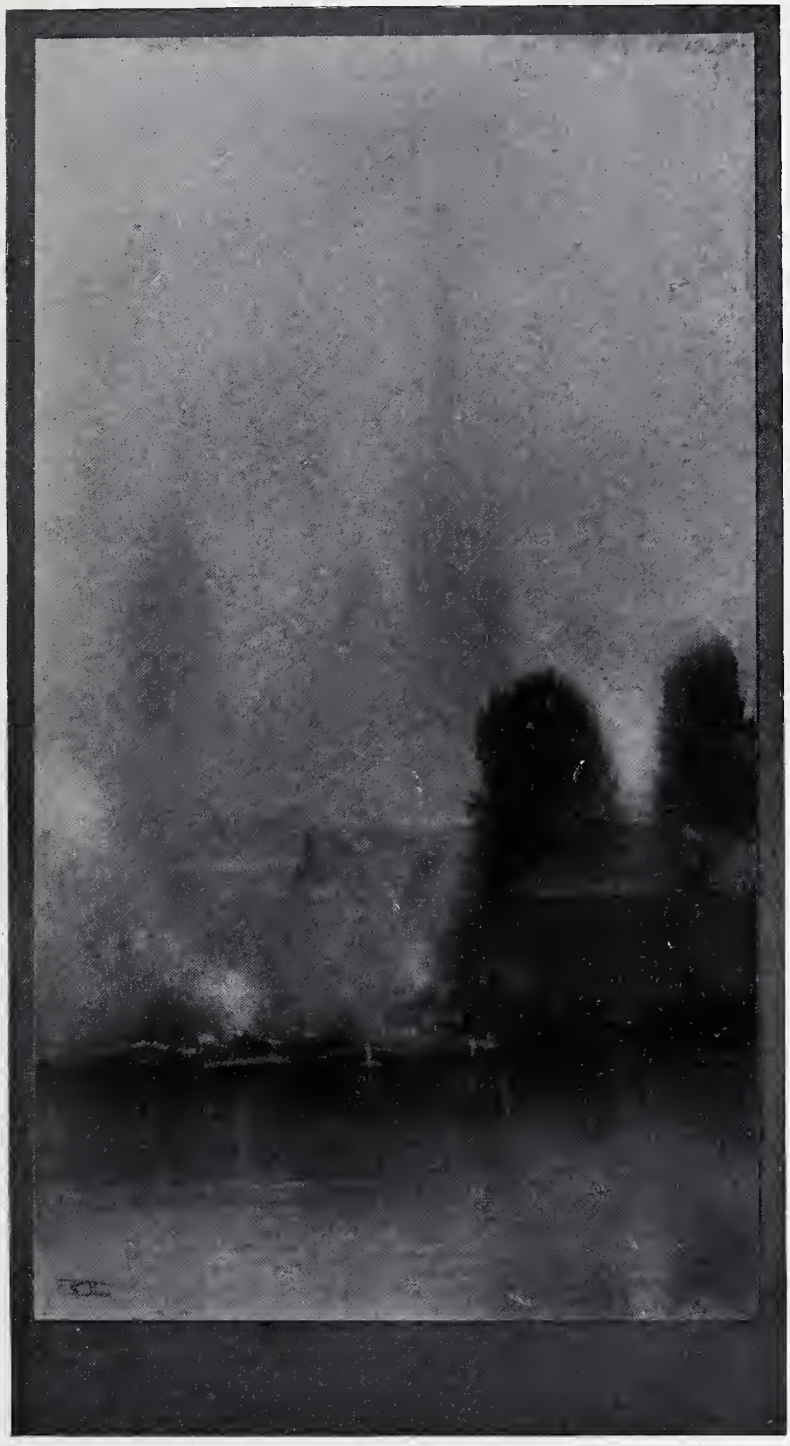
Salon 182. ETANG DE VAUX DE CERNAY.

By A. Hachette.



Salon 160. RETOUR DE PECHE.

By G. Maury.



ROUEN. *Salon 158.*

By Robert Demachy.



MORNING ALONG THE SHORE.

By W. H. Porterfield (U.S.A.).



R.P.S. 43.

PORTSMOUTH.

By F. J. Mortimer.



Salon 82.

WINDSOR CASTLE.

By A. Horsley Hinton.



Salon 173. LA MAISON QUI FUME.
By Mlle. Laguarde.



SOIR. *Salon 159.*
By Georges Besson.

very tempting. Perhaps the one reproduced on page 97 is the least characteristic of the series, but it is difficult to resist its appeal, with its big treatment of what would ordinarily be considered a small subject. There is a certain dignity, earnestness and pathos in the position and outline of the none-too-well-fed cat, which brings one to some extent into touch with the life and aspirations of the creature. Its very gauntness emphasises the importance of the suspense, for one realises how badly it needs the dinner for which it is watching and waiting, using all its powers of observation and of self-restraint.

Adam Kraft's *Am Meer* (99) is slight and direct, with the left hand as a spot that seems out of tone. *Parsonage Farm* (102) is a piece of book-illustration rather than picture-making, and its real interest is in illustrating the place where R. D. Blackmore first heard the stories that he wove into "Lorna Doone." Byron's *The Light of St. Agnes* (102) is a stage picture, photographed by flashlight—a tour de force.

Margaret L. Bodine has a number of good, but not surpassingly good snowscapes, and one quaint little bit of observation, entitled *A Touch of Nature* (page 100), which seems well worth the space I have given to it. The little man, intent on his own affairs, isolated from all the world, and entirely self-sufficient, is one of those scraps of personality which are constantly being seen, and constantly overlooked.

H. P. C. Harpur, who has been amongst the R.P.S. exhibitors for a few years, had a very worthy lot this time from which I chose *In Times of Peace* (103) as much for its newness of suggestion as for its excellent rendering. Amongst thousands of things for which inept titles are obtained from books of reference it is always a pleasure to come upon something which really looks as if the title was selected first. The wealth of corn, brimming over from the yard, the woman working and unafraid within the wide-open gate, and the mellow sunshine which is better rendered in the original than in our reproduction, well carry the theme. His *Spring Sunshine* (104) shows that even sheep can be grouped to make an interesting mass.

Worsley-Benison's *Requiem of the Sea* (104) is on his well-known lines, uncompromisingly delineated, without subtlety. *The Potato Diggers* (108) is well done—a good example of a large class, and inspires a warning that even the best of arrangements can become tedious. Millet's *Angelus* is very good as an inspiration; even the *Angelus* without its spirit may be good enough for a photographic picture; but it should not be worked to death.

Percy Lewis has retired from professional photography, and has been fortunate enough to obtain a good position in connection with his own true love—music. The work incidental to the change has prevented his preparing pictures for this year's exhibitions, though we are glad to have a few from him for *Photograms of the Year*. Apart from their artistic quality, they have a technical interest, since they are reproduced exactly same size from "straight" platinotype prints, made from the untouched original negatives. There has been a good deal of discussion at times as to how much local work was used by Mr. Lewis, and these pictures answer the

preferences we are too apt to forget the conclusion of the story of Ung, which was, if memory serves me rightly:

"There are nine-and-forty ways
Of constructing tribal lays,
And every single one of them is right."

A good lesson in sound catholicism.

Ashton's *Winter Sunshine* (134) re-introduces an old friend who has long been missed from the shows, and whose work is always worth study; Cruwys Richards' *Anxiety* (135) tells its story simply and well, and needs no comment, but Herzog's two poetical essays, *Awake! Awake!* and *And Woman Waits* (136-137), invite much discussion—more than space allows. In appreciating Mr. Herzog's work, I am at issue with many whose opinions are worthy of all respect, and I have tried to get their objections exactly specified. As I understand it, the Herzog work is considered bad and inadmissible because it combines two methods. Apparently if his hand-work only modified the tones from their rendering by the camera, he would be right, but because he modifies the lines he is wrong. Such an attitude, I think, cannot continue. It is the typical conservative objection to innovation. Maybe, the objection is not to lines being altered, but to the means being discoverable, in which case it would seem that art or non-art depends upon the detective abilities of the critic. We accept the result if it is pleasing, and if we cannot find out how it is done. Surely this is akin to the old-time objection to Bergheim's *Proud Turk*, which was admirable while people thought it a print, but contemptible when known to be a glass transparency backed with grained paper. I am content to accept Mr. Herzog's results in spite of the fact that he is said to "cut out and paste on" his figures. I wish we had more men who could use scissors and paste so acceptably.

Personal and family illness have interfered tremendously with the work of Mrs. Barton this year, so that at the time of writing it seems very probable that she will have very little for the exhibitions. Much of her time has been devoted to illustration work, representing characters in Dickens and in Wordsworth. When one essays such subjects, literary as well as pictorial considerations come into the criticism, and the critic is always faced with the difficulty that although his pre-conceived notions of the characters may not be at all in accordance with those of the author, they *are* his pre-conceived notions, and it is impossible for him to get away from them. This fact hampers the artist, just as the actor is hampered when producing a play founded upon a well-known book. When Mr. Tree gave us Colonel Newcome, everybody agreed that it was a fine study, though few recognised it as their idea of the great hero of Thackeray. Similarly, when Mrs. Barton gives us a *Little Nell* or a *Little Dorrit*, while we are compelled by the interest and artistry of the picture, we feel that it is a disadvantage rather than otherwise to know the title. *Rire de Joie* (page 155), and *I am Eight Years Old She Said* (page 135), are both in Mrs. Barton's favorite vein, and both have the intimate personal touch that establishes a rapport at once between subject and spectator. The laughing or the pensive face, frankly and simply treated, but with considerable breadth, and some reserve, dominates the

canvas, and at once attracts attention. Less intimate, but full of power and solemnity are such subjects as *The Black Hat*, *Isabella*, *Little Dorrit*, etc., and my only regret is that I cannot possibly reproduce more than two.

W. J. Clutterbuck's "gums" have striking and arresting qualities, in spite of their somewhat harsh handling. *The Fjord* (page 136) shows Mr. Clutterbuck at his best and perhaps at his worst. It has dramatic and decorative quality, yet its handling suggests the tricks and mannerisms of the scene painter.

M. Shadwell Clarke's *Portrait* (138) shows delightful results from simple means, mainly pleasant texture-rendering; and *Crabpots* (139) is well worth inserting if only to show the handling of the high-light. Batkin's *Pale Gleam* (140) is a good example of an interesting genré, and Miss Warburg's *Joan* (141) is so excellent in its technique as to cover all suggestion of the real technical triumph and leave only the impression of gay spontaneity.

Tulloch Cheyne's *Summer Sea* (141) and W. A. I. Hensler's *Upland Cornfield* (145) are well seen, though the latter has lost much of the impressiveness of the wide rolling upland distance in its great reduction.

John Hepburn goes strongly and surely if not rapidly forward, and sends good single figures and study heads. *When Seas rin High* (146) is in his older style, and excellent of its kind. W. Smedley Aston has almost retired from the exhibitions during the past few years, and I believe that he will not be represented at any of the shows this winter, a fact that will be much regretted by those who know his work. We are privileged to reproduce one of his subjects of this year, *Rosemary* (page 149).

Ellis Kelsey is a wonderfully clever technician, and has made most interesting experiments with subjects involving extreme difficulties of lighting. At times he has done work which has been impressive pictorially, but his whole collection is more interesting from the technical than from the pictorial point of view, and reminds one of the old difficulty about God and mammon. Many of his subjects are of extreme interest, and *Under the Pier* is reproduced on page 149.

The Kiss (151) needs neither explanation nor apology, and Edgar Simpson's *Bubbles* (151) makes its own appeal. It is worth a careful examination, beyond the first glance, for its treatment of textures. S. L. Coulthurst's *The Anchor Ground* (152) is an interesting essay or sketch, rather than an elaborated composition; Mrs. Ralli's *Florence* (154) combines a more than usually true impression of evening tones, with an interesting silhouette line and a sky that is both pleasing and suitable.

The Old Oak of Frank Huson (156) is not up to his best level. It stands hardly and unnaturally, as if it were a theatrical flat rather than a tree with roundness, and the ground and distance are another flat. Yet it comes near being a good thing; it was well and bigly seen.

C. A. Reitzel is an earnest student of landscape, and submits a number of examples which, if they do not strike any new note, are good and pleasant. *From the Danish Far West* (page 157) has been very nicely handled.

Curtis Bell's *Portrait*, sent with an apology from one who is

now tied to the chariot-wheels of commerce, and obliged to study the wishes of "mamma" rather than his own ideas, prompts a response for which I have not space. In brief, however, the little portrait hardly needs the apology; and it is men like Curtis Bell in New York and Hoppé in London, who must follow the excellent lead of Crooke, Annan, Dührkoop, Furley Lewis, and a few others by demonstrating that "likeness" and pictorial quality are not incompatible.

An interesting fact is the growing sympathy with and interest in photography on the part of the painter-folk and their critics. This is evidenced in many ways, one of them, the production of books. "Art and the Camera," by Antony Guest (George Bell and Sons), and "Art Principles in Portrait Photography," by Otto Walter Beck (B. T. Batsford) both do pictorial photographers the justice of taking them seriously, and both these books should form part of the library of every society whose members have art-ward aspirations.

In concluding this survey of the year's work, which has involved a more than usually careful consideration of a very large crop of pictures—far larger than is represented by the exhibitions alone—I am prompted to write many words of warning, and some of encouragement. Photographers have achieved nobly, but their greatest need is a knowledge of how far, far short of the possibilities, their achievement has been. We have the few, who have done great things, and the many, who cannot see that their own work is not equally great. We have still far to go in destructive criticism, in the pruning of serious faults, before we can raise a worthy structure of constructive work. We cannot expect keen imagination or alert observation of nature in a man who is not yet able to be hurt by the ugly lines and impossible tones of his picture. So the critic must keep hammering at the few glaring faults that are so common, all the time that he is looking for the virtues scattered here and there. And the worker must keep on thinking, questioning, observing—learning to see; then it will be easy to record.

There is much excuse to be made for the shocking badness of photography. Few photographers have any art training; few have sufficient time; few can specialise as they ought to do; and fewer still will specialise as they might. The very ease of the processes, and the enormous strides that photographers have made, tempt them to be satisfied and complacent, rather than anxious about the great fields yet unconquered. But we must awaken a divine discontent with the present work before we can make progress, and much progress is very badly needed. More earnestness, more time, more real thought, more concentration on one subject, are absolutely imperative if any appreciable number of photographers are to be worthy to stand shoulder to shoulder with the users of the brush.

In the survey of the year I find *much* cause for encouragement. There are young men (in photography, if not in years) of the greatest promise. Even better promise is given by the women, because they are specialising more. We need not fear for lack of worthy recruits to fill the photographic ranks; but I have good hope that they will be much more than recruits to the rank and file, that they will go forward as pioneers and originators. If they are to do so their watchwords must be—

CONCENTRATE. SPECIALISE.

The Greater Exhibitions.

I. THE SALON.

Politics have been at work again, and the method of the trades union—a strike—has been applied. I know, and wish to know no details, but is it not small and pitiful? If we photographers were a strong folk, with much achievement of which we could well be proud, we might afford to waste some of our strength in internecine war. Meanwhile, the only comfort that I can see, judging the results as a disinterested spectator, is that the Salon is not one penny the worse. And if the difficulty leads to a little more catholicity in the representation of American work, the strike may prove a blessing in disguise.

The pictures were selected by a small committee, originally consisting of J. Craig Annan, Walter Benington, George Davison, Fredk. H. Evans, Alexander Keighley, and the Baron de Meyer, of whom Mr. Evans and the Baron were unable to serve.

Four men are less well represented than they ought to be this year—George Walton, J. Craig Annan, Rudolph Dührkoop and Malcolm Arbuthnot. Mr. Walton planned an excellent and most helpful decoration —for last year's exhibits—and lost its full effect because this year's pictures, received after the decoration was complete, included so many with light mounts. That he felt this is evidenced by his papering over the faces of two or three of the white passe-partouts with lower-toned stuff. In justice to himself (and the pictures would not have suffered) he should have covered at least a dozen more. As it is, a harmonious scheme is broken down into an irritating staccato effect—especially on the wall opposite the entrance.

Malcolm Arbuthnot is the strong man of the year, with seventeen subjects, but both he and the show would have benefited if his work had been hung in two, or at most three groups—even if it had been necessary to cut them down to a dozen to do this.

Dührkoop again, in two groups, would have helped the general effect, would have been better understood, and would have had a fairer chance of full appreciation. And Annan's ten pictures could well have been grouped in one or two panels. I have no particular love for formal groups, and no wish to glorify individuals; further, I realise that with such a collection of pictures as is found at the R.P.S., very little grouping is possible, but the Salon, this year, has the exact conditions. From the grouping it would follow that the ordinary art-lover who knows little of photography would gain the impression that individuality can be



R.P.S. 85. THE SOUTHERN TYPE.
By Count von Gloeden, of Taormina.



MADONNA DEL GRANDUCA.
By Dr. E. G. Boon.



THE FLOCK.

By F. C. Baker.



ON THE BANKS OF THE ARUN.

By Charles Job.



COLD WINTER.

By Gino Bclotti.



THE POETESS, GABRIELE REUTER. *Salon* 55.
By R. Dührkoop.



R.P.S. 143. SEA MISTS.

By W. T. Greatbatch.



LIGHT FROM HEAVEN.

By Clive Holland.



A BAVARIAN HAMLET. *R.P.S. 134.*

By George E. Brown.



A VILLAGE KITCHEN.

By F. A. Delgado (Spain).



Salon 176.

COIN D'ANNECY.

By R. Michau.



A HILLSIDE PATH.

By William H. Zerbe.

trick. It threatens to burst from its frame, and needs some foreground and surroundings to set it back.

A. H. Blake is discovering and depicting London in a wonderful way, and fully establishes his right to a place in the first rank with his eight pictures here and at the Royal. They are worth seeking out and studying. J. H. Anderson, in a similar genre, which was first brought forward by Benington, is unequal this year. His first and last are altogether good; the rest are good essays rather than full achievements. C. H. Emanuel, always worth his place, has two characteristic notelets. Ward-Thompson's first success here is a delicate impressive mountain scene.

Will A. Cadby has two characteristic child studies (page 110), but as for 59, *Snow Shadows*, I have puzzled over it many times, and it remains "without form, and void."

Mrs. Cadby secures one of the successes of the show with her three humorous pictures of chickens (page 122), about which we hope to have some intimate notes in *The Photographic Monthly* during the winter.

R. W. Craigie's essays in gum are very interesting, but he is not yet quite at home in the new medium, and one longs for his older style. Archibald Cochrane, too, though one can sympathise with his outlook in *The Buffet* (page 105), leaves us wishing for a return to the old virile lines. Anyone can be an echo of the French school, but few can be a Cochrane of the old times.

Of Arthur Marshall something has been said already. With three here and five at the Royal, he is well represented, and every print a good one.

Craig Annan has fully come to his own again, and where there are ten worthy works, it seems invidious to specify individuals. *Ex Libris* (43), *Stonyhurst College* (54), and *The Leghorn Hat* (17; page 138) are perhaps the most striking.

Cavendish Morton is strong, without being as sensational as in the past; Frederick Hollyer has one good portrait; and W. Thomas' one example, though the distant house is out of tone, is a wonderful bit of sunlight and texture rendering. W. A. Clark's *The Bishop's Eye*, an interesting and difficult technical essay, is entirely successful but for want of distance in the sky. Basil Schön's "sand dunes" is bright and breezy, and did not need the grandiloquent title.

R. Lincoln Cocks has a carefully studied Dutch-girls-and-boat theme; Furley Lewis' single portrait needs more words than I have space for. Miss Willis' two dainty child heads, and Miss Janet Allen's story picture are well worth their places. One must note J. M. Whitehead's *Moonrise* (page 158), Mrs. Barton's excellent *Silken Gown*, and W. Clark Pettigrew's novel and interesting *The Lighthouse*.

The show ends, appropriately, with a bright sunlit scene, full of life and atmosphere, in which the color is all the better for being frankly conventional. It is J. Dudley Johnston's only example, an excellent one, reminding that photographers are emerging from gloom to gladness; are ceasing to be shadow-catchers and learning to be worshippers of the sun.

The Greater Exhibitions.

II. THE ROYAL.

THE Parent Society has many reasons to be proud of its show. Color is the dominant note, and the technical triumph of the Autochrome plate has set the turnstiles clicking merrily, but the pictorial side is just as strong as the technical.

Pictorially, the feature of the year is the strength of the German school, which not only provides a collection of fifty-five pictures in the South room, but also permeates and almost dominates the pictorial section in the West Gallery. For this most interesting collection we are indebted to Mr. E. O. Hoppé, who spent a long convalescence in wandering over the Continent, hunting out pictorial workers, and talking to them of London and the R.P.S. show. The efficiency of friendly chat as contrasted with the mere sending of circulars in a foreign language is well shown.

In the South room Mr. W. Crooke adds another to his many triumphs, covering the whole South wall with fourteen interesting and beautiful works. The *Town Council* (page 147) is primarily a great technical achievement, but beyond that it is a worthy, dignified work by which photography may well be content to be represented in the civic chambers. The portraits, covering a wide range of subjects and treatments, make a strong collection in which every picture is worth its place.

In the same room, eight dainty and attractive portraits by The Canadian Studio exemplify modern professional portraiture at its very best.

An entirely new feature of the R.P.S. this year is the President—a pictorial worker. Since the presidency of Sir Charles Eastlake, P.R.A. (1853-55) there has been an unbroken succession of presidents interested in the technical and scientific sides of photography. In J. C. S. Mummery, A.R.I.B.A., the Society has found a president whose earnestness and ability have won recognition in all the great photographic camps of the world, who is possessed of persistence, urbanity, and tact, and whose work for the Society, as a member of Council, vice-president, and chairman of committees, has been most arduous and most successful.

In inviting the Members and Associates of the Royal Academy to visit the exhibition of the Royal Photographic Society, and in arranging for members of the Council to meet them, the President has taken a tactful and a diplomatic step which should have far-reaching results.

There is only time and space for a brief, hurried survey of the pictorial section, which was selected by W. R. Bland, W. T. Greatbatch, Furley Lewis, J. C. S. Mummery, G. A. Storey, A.R.A., and B. Gay Wilkinson. Taking the pictures roughly in their gallery order, one notes amongst the British work *In the Sunshine*, by F. J. Phillips; Oscar Hardee's *Quay*, fine but for an irritating pattern in the fore-water; a delicate Hensler (11);

Liverpool Docks (18), by Hubert J. Elliott, a welcome newcomer; and Lionel C. Bennett's *Dawn* (27), which is much more harmonious than most dawns and sunsets, though the sky is flat and lifeless. Dr. Grindrod's single example, *Beyond*, is reproduced on page 142.

F. J. Mortimer is strong and varied. His *Portsmouth* (page 38) holds its own well in the exhibition. Charles F. Stuart's *Auld Reekie* has a strong attraction, followed by disappointment when one sees how the grand city is overpowered by the insistent steam of a modern locomotive.

Mrs. Barton is most ambitious in No. 130, most dainty in 234, most like herself in 55, but successful in all. When one knows of her long illness the work is marvellous. James Gale (59) scores with a well-placed spot of light, and all else properly subordinate.

William Rawlings' *Winter on the Lea* (page 122) is a well-planned snowscape; and others to note are:—J. H. Capper's *Evening* (65), a pleasant landscape with good sky; Miss Janet Allan's No. 67; Hy. Hugh Brook's *Forest Path* (71), in spite of an obviously injected light; Arthur Staddon's *Venice* (75); Dr. Lynam's *When Shadows Lengthen* (124), with a figure well placed in real sunshine; W. H. Evans' *Snow Bound* (95); F. H. Derham's two works (101 and 186); *First Arrivals* (103), a good delicate essay, typical of Dr. Boon; J. J. Rutherford's *Winter Sunshine* (110); Miss Man's technical tour de force, *Feast of the Immaculate Conception* (148); Walter Harper's *Sweep of Snow* (154), a hackneyed theme worthily treated; T. H. B. Scott's *Winter Robe* (157); Mrs. Mahony's *Hurry and Leisure* (171); P. Bale Rider's *Portrait* (176); J. S. Atherton's *Fish Woman* (182); Miss Emily F. Ward's *Shadows* (194); Bertram Park's *Floating Shade* (202); J. F. Wilde's *The Dock* (218); William Pringle's *Granada* (223); Henry Bond's *In Wharfedale* (233), an efficient view of a spot that is often treated in most uninspired fashion; Herbert Bairstow's *Important Question* (240, page 128); Miss Kate Smith's *The Babe* (269); B. Gay Wilkinson's attractive little pair (272 and 279); Robert Marshall's *Reflections* (292); Miss Warburg's *Spring* (302), a companion to the one reproduced on page 1; W. Davenport's *Bruges* (308); Mrs. Ambrose Ralli's *Waiting for the Boats* (312); the decorative nude which we reproduce on page 140, and a really worthy *Last Glow* by Dr. Winchester, which closes the collection.

Arthur Marshall breaks new ground with the curiously fascinating circular composition *Sisters* (69). The emphasis of the circle compels attention, but is irritating. B. C. Wickison suffers from exhibiting his essays in oils before fully mastering the process, and is at his best in 294. E. T. Holding has been singularly fortunate in his models and in knowing exactly his own strength. In all his four widely varied essays he is good. Oscar Hardee, too, is strong and varied. G. L. A. Blair's *Dutch Canal* (84) is a good rendering, but with somewhat divided interest. In *The River at Rest* (90) H. W. Dick goes beyond his former efforts, and almost completely justifies his ambition.

A. H. Blake repeats some of his Salon successes and adds others, and John M. Whitehead's four "eventides" are well worthy of his great previous achievement. Basil Schön takes a distinctly higher position.

The president, J. C. S. Mummery, has but one picture, full of much tender gradation, which we cannot entirely reproduce on page 4.

John H. Gear triumphantly establishes the great possibilities of "oil." His work only emphasises the feeling that some who have exhibited their prints before mastering the method have done a disservice to a most pliant and versatile process. George E. Brown appears in a new rôle as a picture-maker, with two good landscapes of the decorative type.

S. Elwin Neame's *Study of Drapery* (135) is wonderfully clever, but so affected that one likes him better in his simpler style, of which there are a number of excellent examples, both here and in the trade section. Miss Edith L. Willis' *The Waterfall* is a marvellous pother of rocks and vapor, a fine piece of photography, but conveying no impression akin to its title. W. T. Greatbatch is inadequately represented as compared with his strong years, though I must admit that the reproduction on page 54 cannot do justice to the original. Arthur Elliott is a welcome new recruit from South Africa, with a fine bold sun-on-whitewash (120) and a well seen aspect of *The Wilderness* of trees (144). J. B. Johnston has two good things.

E. O. Hoppé, who left the amateur paths for the profession on October 1st, has five good pieces of portraiture, of which I think the best is *Mario Fortini* (page 132). A number of other examples of Mr. Hoppé's work, with notes upon them, are reproduced in *The Photographic Monthly* for October. Furley Lewis has four portraits, including the group of Mr. Hoppé and his wife which is reproduced on page 133. Mr. Lewis is honored this year (and deservedly so) by having the most discussed portrait of the year—that of the President of the Society—in the position of honor.

Rather lost in the corner is a portrait (190 by G. Higgins, jun.) worthy of a much better place. Mr. Higgins has only just begun in the profession for himself, and if he can keep to this level he should go far.

B. Ward-Thompson's *Peatella* (193) is not quite suitably mounted, but is a fine figure study (page 115), and W. G. Meredith's *Font* (195), though not a finished production, is seen with good imagination and pictured with power. Details beyond the font need suppression. In *Master Clive Stamp* (205) we find Cavendish Morton free from affectation, and recognise a fine specimen of simple, direct, vivid portraiture. Dr. Thurstan Holland's *Head of the Valpelline* (107) holds its place well; at 228 and 229 a hangman's jokelet brings two capital portraits together in *The Young Professor* (Mrs. Pearce) and *The Old Professor* (Dan Dunlop, page 131). Lincoln Cocks' pair (235 and 241) make one desire more of his acquaintance; and Henry W. Bennett arrests us at 236 with an interesting and technically good rendering of a hopelessly unpictorial subject.

W. R. Bland's *Derbyshire Hills* (page 143) continues the author's tradition of one picture a year, and that one absolutely good and distinctive; and the neighbouring corner is responsible for a small but not-to-be-missed perfect piece of story-telling in T. Lee Syms' *The Sermon.* Miss Marillier's *Grapes* (250) really deserves the title of a "study," and is one of the best still-lifes seen for some time. John Brown's *First Efforts* (257) deserves encouragement; and from here to the end of the series the best things not already mentioned are three pictures of Louis Fleckenstein.

The Pictorial Side in France.

By ROBERT DEMACHY.

THE only event of the photographic world in France has been the absence of the annual Photo Club Salon—a "negative" event surely. Already last year the question of the opportunity of replacing the annual show by a bi-annual one had been raised, and it was only because the measure had been proposed too late in the season that it was not enforced there and then. In principle it was adopted, and it is possible that hereafter the Paris Salon will only be held once every two years, unless a suitable gallery can be retained at a fixed date for a long period and a better mode of recruiting pictures can be found.

For, though it appears incredible, no private gallery is available in Paris during the two months that play the part of the English season over here, April and May. June comes too late, and March too early. The Petit Palais is now closed to all exhibitions—it has become a national gallery. The Grand Palais is occupied during the last days of March and the two first weeks of April by the Horse Show (Concours Hippique), and immediately after by the two Salons de Peinture. There are some other galleries on hire, of course, but they are situated outside the narrow circle which Parisians call "central," and might as well be in Pekin if they are not within ten minutes' walk of the Place de la Concorde.

Moreover, the Photo Club Committee has long ago been tempted to try the experiment of the bi-annual Salon in the hope that the quality of the work sent in would be influenced by the novel circumstances. If we admit that our exhibitors only produce in view of the Salon, and not for their own artistic satisfaction, nothing will be changed; but we believe—and we already know that we have good reason to believe—that the yearly production will be equal, and that each exhibitor will thus have double the number of pictures to choose from next year. Personally I have little faith in the value of work that is rushed through in view of a Salon. This annual laying of eggs at a fixed date cannot come to any good. It is the same with music, painting or literature—the worst things are those that are made to order. Let a man work because he cannot do otherwise—just for the pleasure of creating something out of his brain; let him choose the best examples amongst his spontaneous work, and it is probable he will show you something that is worth while. At any rate, we are risking the trial. If it succeeds it will be time for other societies to follow our example. If not, we can always return to our ancient methods. But it seems that our hitherto unexpressed opinion

on the expediency of leaving more space between photographic exhibitions has been shared by the French provincial societies. Exhibitions have been scarce in 1906-1907. The Nice Salon will only take place next year, and that is a pity, for there was to have been a mixture of photograms and black and white at the Beaux Arts Show that promised some new experiences. Outside of the Marseilles and the Sarthe exhibitions, no Salon of any importance has been held in the provinces.

We have noticed a marked advance in the number of the anachromatic lenses, of the Puyo-Pulligny type, in use amongst amateurs and professionals. The classical portrait lens is quite abandoned; photographers want, above all, depth of focus and, with less unanimity, a certain degree of diffusion. These two conditions are fulfilled by the anachromatic portrait and landscape lenses already in use—to which we must add a new tele-photo combination for the studio—by Major Puyo. I have been able to experiment on the first objective of the kind, and I am more than satisfied with its remarkable qualities. In bulk it is not bigger than the symmetrical lens, covering the 18 x 24 cent. French plate (indeed, the new objective will be sold with interchangeable lenses of the tele-photo and symmetrical combinations). It gives, at a distance of four yards from the model with a bellows extension of 50 cent. (about 19½ inches), a head one-third natural size. There is absolutely no exaggeration of perspective. The enlargement is regulated by the bellows extension, the image being focussed by means of a rack and pinion arrangement that separates or brings nearer together the two lenses of the optical combination. A correction is necessary, which consists theoretically in measuring the distance between the two lenses after focussing and racking the front lens back a four-hundredth part of the aforesaid distance. In practice a carefully calculated scale will be engraved on the mount and the position of the stop after focussing will indicate automatically the number of millimetres that the lens has to be racked back, a second scale in millimetres being engraved directly underneath the first. This objective, with 50 cent. bellows extension in a well lit studio, has given excellent results at full aperture with an exposure of two seconds. It is fairly rapid, and its definition, though it is exquisitely soft, does not lack firmness in the drawing.

There has been a rush on the Lumière trichrome plates, and hundreds of amateurs have been busy developing and re-developing with sometimes startling results. Up to now these really wonderful plates have not been used for purely pictorial ends. M. Steichen is now pursuing some experiments on the new plates, and his results will be most interesting to note; I may even say that they will decide the question as to the artistic future of the direct three-color process. This is another proof that every new photographic advance towards art requires the services of hitherto unphotographic knowledge. Gum and oils have obliged photographers to study the relation of values and accents, and the " tour de main " of inking—how the Lumière process will make us learn the intricate laws of color. It will not be done in a day, and we must resign ourselves to the inevitable atrocities that the over-confident amateur is going to thrust

upon us. I have already met with a certain number of eyesores of that description in comparison with which the colored advertisements in the sixpenny magazines are soothing.

There are two styles of experimental color photograms, the elaborately composed interior and the landscape. In the first example, which is the most common, the ardent amateur has crowded all the colors of the rainbow, the hideous plush, forgotten for a while, appears in its pristine glory (purple and electric blue); there are flowers—dahlias mostly; Turkish carpets, tapestries, copper vases and a glaring poster or two; and the author believes he has given the trichrome plate a fair trial. Which he has not, for no painter would dream of placing side by side such a hopeless collection of discordant hues. He knows too well that the juxtaposition of certain pigments causes them to " sing " as we say in French, while other combinations will deaden the brightest of tones or change its color.

Experimental landscapes are not so offensive as a rule, because less open to manipulation, but they are generally taken under the common impression that nature is always right and that its exact counterpart in color must be art. I believe I have heard something of the sort about line and form in nature, in the course of soporific discussions about art and photography. Now, if you will take the trouble to watch a painter roaming about disconsolately, hunting for a motive or waiting patiently for a certain hour of the day, because of a certain quality of color that is only found at that particular hour, you will realize that even in nature it is necessary to choose. Unless you prefer to believe that the painter knows nothing about his business and that photographers know better. It is a convenient belief, that saves a lot of work. Elsewise, you will be obliged when photographing nature with the trichrome plates, to take into consideration a quantity of color conditions that never troubled you before. Lastly, there is the exposure to decide upon, and that is of enormous importance. This makes success—I mean *artistic* success—difficult for a photographer who is not a colorist. And there has been nothing about our previous photographic training that can have taught us even the rudiments of the art of color. All that we know about it is that red comes out black and that blue comes out white. (And even that lesson has not convinced some of us that photographic values are wrong!)

For documentary purposes it appears that, given proper experience in guessing the time of exposure, there will be sufficient accuracy in the rendering of colors to give very precious records of facts, infinitely more precious than the line records we have been used to. Without going into details one can imagine the difference between a lecture on travels in distant parts illustrated with trichrome lantern slides, and the same lecture with monochrome pictures on the screen. The frozen representations of the gorgeous colorings of Eastern costumes, for example, which have up to now presented such a ridiculous contrast with the glowing descriptions of the lecturer will soon be a thing of the past.

The oil process, introduced last May with practical demonstrations at the Paris Photo Club, has been received with a quite unusual amount of

enthusiasm by the members and later on by the provincial societies. Messrs. Puyo, Michau, Prin d'Origny, Viscount de Singly, Besson, Hachette, Roy, Cte. de Montgermont, Mlle. Massion, M. Grimprel, Mlle. Laguarde, Comte. de Lestrange, and a few others, seem to have successfully mastered the mysteries of the inking and, I am happy to say, have produced with apparently identical methods quite different styles of work. This is distinctly in favour of the process. The Marseilles Society has taken it up, and several of its members are studying the process in view of their next Salon. I have noticed that most of the first trials in oils that I have been able to examine showed on the part of their authors an evident tendency towards purely technical perfection, and an equally evident timidity in the handling of the inks. So perfectly smooth and soft were some of these prints that they could have been mistaken for very perfect bromides—and were not more pleasing from a pictorial point of view. But for many amateurs this will be but a passing stage, and they will soon learn how to take advantage of the wonderful possibilities of the process. The Paris Photo Club Committee intends to organize for next February a very select one-process show for oils. It will be open to all countries, and we hope that England—the birthplace of the Rawlins, if not of the Poitevin process—will send us some good oil pictures by well known pictorialists.

Art Photography in Germany and Austria.

By F. MATTHIES-MASUREN.
Editor of *Photographische Rundschau.*

THERE can be no doubt that in Germany, following upon the flood-tide of exhibitions during the years 1899-1903, a diminished interest in the doings of the art photographer has to be recorded. This may be due to the more exacting standards which must be applied to-day to all art photograms intended to inform the world of our aims and achievements. Not many amateurs can keep up to these standards. Their pictures do not pass the jury and their cost and trouble have been in vain. This has caused some to wax indignant over the "ignorance" of juries, others to accuse the judges of bias, and yet others to recognize the limitations of their own powers. Thus the number of eager co-operators has been restricted of late, and our endeavours have not been strengthened thereby. The excellence in technique and in artistic expression for which we strive; the brilliant work of a Heinrich Kühn (Innsbruck), of Steichen and White of America; of the Englishmen, Craig Annan, Davison, Keighley, Evans, to name but a few of the



PORTRAIT.

By W. Weimer (Germany).



R.P.S. (Contd. Work) 16. WINTERLANDSCHAFT.—WINTER LANDSCAPE.
By Alfred Erdmann (Germany).



R.P.S. (Contd. Work) 4. KLATSCHBUCHSEN—GOSSIPS.
By Miss Hildegarde Oesterreich.



VOR DEM GEWITTER—BEFORE THE THUNDERSTORM.

By K. Prokop (Germany).



MARCH SNOWS.

By H. Abel (Germany).



PORTRAIT.

By E. Müller (Germany).



BEI EINEM GEWITTERREGEN.—DURING THE THUNDERSTORM.
By R. Prossdorf (Germany).



SONNIGE LANDSCHAFT.—SUNLIT LANDSCAPE. *R.P.S. (Contd. Work) 32.*
By Otto Erhardt (Germany).



SONNIGE WINTER LANDSCHAFT.—SUNLIT WINTER LANDSCAPE. *R.P.S. 8.*
By Bruno Wiehr (Germany).



THE OUTLOOK.

By K. Prokop (Germany).

best, has unfortunately not been approached by any amateur in the German Empire.

Austria is more happily placed in art photography, especially in Vienna, where the famous Camera Club and the younger Photo Club, pursuing similar aims, do much enlightening and stimulating work by regular periodical exhibitions, which mostly show good entries. There is, perhaps, not so much an advance on previous technical or artistic achievements to be recorded, as an eager and united activity, a lively interest in the welfare and good fame of their clubs, an interest such as hardly exists in Germany since the decline of the Hamburg Society. Therefore active amateurs are much more numerous, and though they sound but well known notes at present, the continuity is secured. The brilliant exhibition by the Camera Club in the most elegant art gallery of Vienna two years ago, where all countries were represented by their best masters, has been effective to the present day in having secured a clear and comprehensive view of the whole field of art photography.

Almost equivalent to the Viennese clubs is the Club of Amateur Photographers in Graz, which concerns itself chiefly with color photography. The results are at present less praiseworthy than the zeal with which the idea is being pursued. This is not a question of color photography on scientific principles, but of arbitrary coloration attained by a succession of gummed prints, that is to say, by printing successively different layers of color. This conception is of course very open to criticism, as being liable to serious misunderstanding, and as signifying no progress in the real sense, but ranking with the introduction of pencil and brush in the arbitrariness of the process. Then again the colors are limited, as some of the tints change in the working, and it appears to be more than a little difficult to secure true, clean and bright tones in this way.

Notwithstanding, this club in Graz merits the interest and recognition it has received during this year. It arranged an international exhibition in May, which gave an excellent survey, especially of the work of the German-Austrian amateurs; indeed, there has been no such interesting collection brought together since the brilliant displays in Dresden, Vienna and Berlin in 1905. The Germans, it must be confessed, did not show up well in this ideal competition; the large prints of the Hamburg men, Hofmeister, Arning, Müller, which were in colors, did not compare well with the work of the Graz school; but a few very fine small platinum prints by Henry Grell (Hamburg) were all the more effective. Otto Scharf (Krefeld), at one time one of the most promising of the young men, showed a certain dryness in his work, which was not at all pleasing. Otto Ehrhardt (Coswig), in his *Hilfszug*, *Buchenwald*, did not reach the intimate mood which distinguished his well known earlier pictures, *Walddorf* and *Haus im Schnee*. Weingärtner (Leipzig), who showed his best work in England this year, sent a beautiful and simple architectural subject, which did not, however, approach the others in artistic merit. To these familiar names must be added some not yet so well known, though their presence was not of such vital importance. These include

Bandelow (Malchow), Kleintjes, Kaiser, and Sippel (Munich), Mühsam (Berlin), and the ladies Anny Heimann, Aura Hertwig, and Grete Dorrenbach (Berlin).

While thus the amateur in Germany cannot hold his own against the foreigner, the very reverse may be asserted of the professional.

We believe that professional photography has in no country made such rapid and gratifying progress as with us. The professionals are not artists, certainly, in the sense of Kühn or Steichen. That would be hardly possible, as they are bound to produce too much to be able to create purely artistic work. But they have learnt the lessons of the amateurs and liberated themselves from the terrible things which have made portrait-photography so ridiculous during the past twenty or thirty years. The incredible studio accessories which excited the wrath of a Robinson, the stereotyped positions and lighting, the senseless exaggerated re-touching, etc., have all ceased to be with many of our German photographers. They have succeeded in a comparatively short time not merely in doing their work without these traditional and pernicious aids, but also in finding a public which will support their efforts. Photographers who are guided by these views are to be found to-day in all our large cities, and we may name a few.

Dührkoop, of Hamburg and Berlin, displays the greatest activity, participating in most of the exhibitions. He turns out much, though not invariably good work. His best subjects this year have been indoor figures which were also portraits. Weimer and Kübeler work in more modest conditions in Darmstadt. They mostly give simple and intimate portraits and groups, similar to Hilsdorf in Bingen. Müller, of Dresden, has of late years produced a series of notable indoor and outdoor portraits of local celebrities. In much the same way work Perscheid, Raupp, and Dühren in Berlin; Grainer and Müller in Munich; Ruf in Freiburg and Zurich; Krauth in Frankfurt; Lichtenberg in Osnabrück; Grienwaldt in Bremen; Erfurth, Wiehr and Bähr in Dresden; Ette in Eisleben; Gottheil in Danzig; and others.

We value this change in the views of the professional photographer very highly. It is an exceedingly important result of the amateur movement, having given us portrait photograms that one can care to look at, and trained the public taste and fostered a liking for simple and natural representation. Their work is exciting universal interest, notably among artists, connoisseurs, and critics, whose appreciation must in turn tend towards a widening of aims.

It may be surprising that these professional efforts do not extend beyond the limits of the German Empire. Austria certainly shows but little of them, and there the amateur holds the field. We did not notice a single professional in the Graz exhibition, and this will account for the paucity of portrait work. The amateurs there occupy themselves almost exclusively with landscapes or figure studies, and likeness finds only isolated attention.

Kühn and Spitzer are certainly the most capable in the field of portraiture; the former especially has recently shown a series of subjects,

in gummed prints, of surprising perfection, and conceived quite with the eye of an artist.

Among the members of the Vienna Camera Club, Robert Reininger, Hofmann, senr. and junr., Dr. Angerer, Major David, Von Schöller, Von Stockert, Ebert, and Pröschel, are the most distinguished; their work shows almost without exception great technical skill and a sure grasp of the subject.

Among the exhibitors of the Vienna Photo Club Alfred Löwy seemed to stand pre-eminent. Some Dutch figure subjects and a *Wasserspiegelung* (Reflections in the Water) were admirably perceived. Numerically, the strongest was Th. Mayer, showing nearly twenty subjects printed in colors; and it was the color printing that spoiled some of his choicest conceptions. He must undoubtedly be numbered among the talented Austrian amateurs, with whom it is merely a question whether they possess sufficient industry and perseverance to mature and work out their ideas. Other exhibits by members of the Photo Club to attract attention were a very bright and clear woodland scene by Adolf Fritz, a picturesque view *On the March*, by Holluber, and Muhr's picture of the *Chiemsee*, full of delicate feeling.

Karl Prokop and Paul Pichier are highly talented amateurs, belonging to no club. The former sent four of his very effective landscape studies to Paisley, and Pichier has become known in England by his idealistic and symbolical productions. Both command a magnificent technique.

There is no space to prove my objections to the so-called symbolical and religious, indeed, to any kind of artificially posed subjects in photography; I can merely express my personal condemnation which, I know, is shared by the best judges. However brilliantly Pichier may have succeeded technically, his pictures cannot satisfy me as art photograms.* I am aware that he is not singular in his conceptions; in France (Puyo), in England (Barton), in America (Herzog and Seeley), are workers in the same field, who share his great technical skill. But whatever they can produce must, as pure art, even at its best, lag far behind the creations of the painter who is not tied to nature.

Photographers will, no doubt, do well not to attempt to tell stories, or to offer religious, or historical or similar subjects, which must be left to the free creating artist. Their chief concern must be the retention of the pure externals of their subjects—like the draughtsman's, who "hits off" a likeness—in the first place in landscapes and portraits. Modern painters have opened the gates for them. Let them not despise the masters from whom they are sprung, but look to them for support, learning and progress. It is the dilettante who would do all things: to command one branch and that one completely, is the vocation and excellence of the artist. We do not wish to warn from transgression of the limits set by the technique, but from the representation of ideas and conceptions contradictory to the essence of photography.

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* For examples of the pictures thus adversely criticised see *The Photographic Monthly*, May and June, 1906.—Eds.

Progress of Photography in Spain.

By M. MENDEZ LEON.
Editor of *Photos*, Zaragosa.

We have indeed very little to add to what we said last year in our article so kindly received by the Editors of *Photograms of the Year*, to whom, in the first place, we give our most grateful thanks for the attention they showed us, and also most especially to the readers of such a beautiful book, which was so well greeted everywhere.

This year Spain has done no great things nor taken any great initiative, but it has followed the track of the foreign nations, and much progress has been made and put into practice by those who devote themselves to the improvement of the pictorial photography, either as amateurs or as professionals. Gum bichromate, although more modern than carbon, is to be found in the hands of many photographers, and processes still newer, such as the ozobrome, are also used by our amateurs. It appears, therefore, that a new life has been given to photography, for much animation is to be noted amongst amateurs, and they are now coming out of the marasmus in which they have been during three or four years. This is well proved by the fact that in May last two important Competition-Exhibitions—one organized by the Royal Photographic Society of Madrid, the other by an important Photographic Journal—have taken place, both at the same time, in the same town, and both had so many competitors that in the case of the Society nearly 2,000 works were exhibited, although those which had not been judged worthy of exhibition were declined.

In the said Exhibition one could see the tendency and the direction which many amateurs in Spain have with regard to pictorial photography. None have made use of anachromatic lenses, but they have tried for pictorial effect—here, by using carbons, there gums, and some of them by using the last of improvements, i.e., the ozobrome.

Neither has the enthusiasm of the stereoscopic workers declined, but increased to the point that, in the said competition, more than 600 stereograms were presented. It is to be noted that the exhibits which obtained the preference were those of small dimensions.

The absence of flower studies is, alas! to be noted, and, seeing the care given to this kind of work in other countries, and from which so much brilliant result might be expected, it is really regrettable that our workers do not follow in the wake. The greatest part of the blame is to be applied to those same organizators of competitions, who never reserve a section for such class of photography, otherwise, in a country where flowers and fruit are in abundance, wonderful achievements could be made. Very few take up this kind of work, which is considered simply as a mere curiosity, and, much interest as we take in this kind of work, we cannot bring the amateurs to leave their compositions of landscapes or of architecture. It

is true that there is sufficient material in these to make good and great things, for in architecture alone we possess antique models really beautiful, not only known all over the world, such as the Alhambra, the Merquita de Cordoba, the Cathedrals of Leon, Burgos, Santiago, etc., etc., but even many hidden in places of small note and in villages of the smallest importance. For instance, the Monastery of Veruela, situated at a short distance from one of the smallest villages of Aragon, which is perfectly kept. It was a Convent of Bernardine Monks, with a seigniory and several jurisdictions during the 13th and 14th centuries, and contains many samples of Gothic and Roman styles. The cloister is really beautiful, and in order the preserve it the battlemented walls are kept in a very good state. Many others could be mentioned, such as the Collegiate Church of San Millan de la Cogolla, better known by the name of El Escorial de la Rioja, and a hundred others scattered in our country, which attract the attention of lovers of architecture and of stereoscopic workers.

With regard to composition, works worthy of recommendation and really full of improvement are made, and every day good amateurs appear in each competition. I already said so last year, but I confirm it again this year, for in the competitions the great Diploma of Honor was not delivered to those who had already obtained the same previously, but to new names, which shows that the new comers—the moderns—when competing with the old ones take the palm and leave behind them those who had previously been successful.

One would perhaps hardly believe that support is given with enthusiasm to our competitions while in other places there is a great apathy and a kind of indolence, but this is due to the pernicious custom, which has been kept from the first competitions, that the works presented remain the property of the organizers of the competition, so that many refuse to give their help, believing that often diplomas and honorific mentions are given lavishly in order to keep the largest part of the works presented. We know amateurs and photographers of merit who do not enter into competition for the above reason, and who could be put in the first line as representatives of our country. A friend of ours, for instance, whose name we will keep secret, possesses a collection of landscapes and compositions made with carbons, gum and ozotipy, direct and enlarged, which are undoubtedly works of art, but when we asked him why he did not compete, he told us that he rather prefers to have them to adorn the walls of his house than hand them for competition to a society which will keep them, well numbered, it is true, in a pigeon-hole, but where his friends will not be able to see them, and that in exchange he should receive a diploma or a camera of some sort, of which he is already overcrowded. This says a great deal. We think that the diplomas only are not tempting to our amateurs, but that they would be more interested if the essays were to be returned, or, at least, if the prize was given to one of the works, returning the others.

Scientific photography is pretty well cultivated; radiography is a well-established fact, for since the doctors have agreed on the usefulness of this process they are practising it with a real enthusiasm. Another branch of

photography applied to the study of science is the reproduction of documents, at which a few, if not many, are working. Those who give it their attention form an important party, and they are making curious historical investigations through the facility which photography gives them to study documents which cannot be taken away from the archives or libraries.

Now, this year, is the time when we can give our best thanks to the readers of *Photograms of the Year* for having had the patience of reading us to the end, and wish them success and luck for the future year of 1908.

Pictorial Work in Canada.

By SIDNEY CARTER.

In reviewing the photographic activity in Canada, apology must be made for sins of omission, inevitable considering the extensive territory to be covered.

Toronto may fairly be taken as a centre, as the interest there is sufficiently great to support a well-appointed and independent Camera Club. The club, only lately settled in new premises, is making good progress, its membership being larger than for years.

Ottawa is represented by the Photographic Arts Club, which held an exhibition in June. I am informed by Mr. Mortimer-Lamb that the average of the standard of work shown was very high, and he expressed astonishment at the advance made by the several workers to whom reference was made in *Photograms of the Year 1905*. In this connection special mention should be made of the very charming portrait studies by Dr. W. Ide, while Mr. Shutt has developed from being merely a good technical photographer into a pictorialist of merit. Many of the Ottawa photographers are now working in gum, but some of the examples shown would have gained greatly if their authors had been content with a monochrome effect. The polychromatic prints exhibited were distressingly crude and painful.

The Camera Club in Montreal is a branch of the Amateur Athletic Association, in whose building they have quarters. Judging from the work displayed there at an exhibition in the winter, but few of the members have advanced much beyond the button-pressing stage, and in only one instance was there any decided evidence of serious intention.

Outside of the three cities mentioned a number of workers are scattered at wide intervals, one more especially deserving of mention being Mrs. Taylor, of Victoria, whose work has always been a feature wherever exhibited, and who still retains her place in the forefront of pure pictorialism.

The community at Toronto has suffered a severe loss in the death of Mr. R. D. Stovel, which occurred under particularly sad circumstances at Jamaica at the time of the earthquake disaster there. Mr. Stovel was President of the Camera Club only last year, and for many years had

been interested in the higher branches of pictorial photography, several examples of his work having been reproduced in *Photograms* at different times. Mr. Stovel's memory will long be treasured, for his was a charming personality, and he was ever ready to extend kindly sympathy and encouragement to his fellow-workers.

The Toronto Club held its regular Annual Exhibition this spring, and although I had not the opportunity of viewing it, am informed that it was not remarkable for the high average quality of the work shown, a circumstance not unnatural in view of the Club's decision to make this a members' exhibition exclusively.

Of the Toronto workers, Mr. J. H. Ames may be singled out this year as having made the greatest pictorial advance. In his *Winter Winds* he has caught the very spirit of the Canadian winter—the drifting snow and the billowy masses of cloud forms at the horizon being rendered with a fidelity that is indeed a technical achievement. Mr. Ames' other landscapes exhibit a strong feeling for composition and a truth to Nature worthy of very high praise.

Readers of *Photograms of the Year* are, I believe, as yet unacquainted with the work of Mr. H. B. Lefroy (see page 84) a Canadian landscape worker of distinction. Of the examples we have seen, *The Orchard* is the most satisfying—a tender bit of Nature in a delightful mood, the chief charm of which lies in its unpretentious simplicity. Notwithstanding the fact that Mr. Lefroy is a prolific worker, he has always maintained a very high average quality, and we feel in a sense that we do him an injustice in singling out one example for special praise.

Messrs. J. P. Hodgins (see page 83) and A. S. Goss, both represented in last year's Annual, and also at the Salon, have been rather inactive this year. Mr. Goss has produced a few portraits in his characteristic style, simple and dignified, yet full of poetic feeling. The examples from Mr. Hodgins, more particularly his *Poplar Trees*, show him at his best—the arrangement of the larger masses of foliage being managed in a masterly fashion, and the whole composition is reduced to its simplest terms.

It is several years since the work of Mr. W. H. Moss (see page 83) has been included in *Photograms of the Year*, and I am glad to be able to give for reproduction a characteristic example from this veteran photographer. Mr. Moss has chosen a subject in which he takes special delight, viz., snow in strong sunlight, and has been most successful in his rendering of the elusive tones of the clear blue sky and of the soft shadows on the brilliant snow.

Mr. A. A. Gleason, a comparatively new member of the Club, and a decided acquisition, was represented in *Photograms* a few years ago. He sends another of his charming child-portraits (see page 82), one of a number of very interesting studies of children in their home surroundings which he has recently produced. Mr. Gleason pitches his key high, and gives a feeling of light and air together with a wealth of unobtrusive detail with an enviable skill.

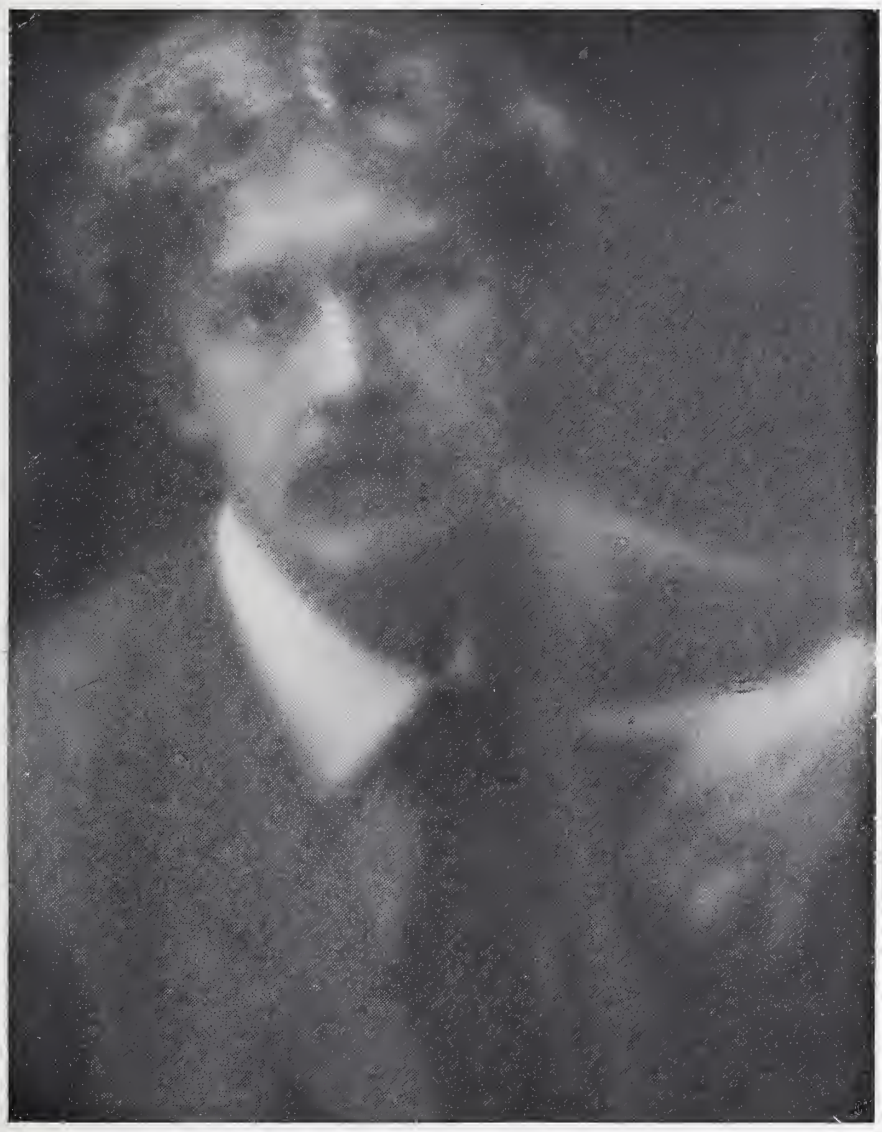
Mr. Rex Stovel holds a unique position in the photographic community here. With the advantage of a thorough artistic training, he became

interested in photography about two years ago, and within a few months had produced some most interesting work of high artistic merit. His present professional duties render the practice of serious photography almost impossible, but he has, nevertheless, recently produced a few portraits of remarkable excellence, which I had the pleasure of seeing when in New York early in the year—one in particular, a portrait of Miss Margaret Anglin, attracted my attention. Should Mr. Stovel ever be able to devote sufficient time to photography to master the technical processes, he would undoubtedly accomplish great things.

During a six months' sojourn in Montreal I came in contact with only one new worker of any considerable promise. Mr. B. B. Pinkerton (see page 122) is a young beginner from whom we may look for much in the future. The few landscapes he has so far produced show a natural aptitude for selection and composition. He has decided ideas of what he wishes to express and a true appreciation of the picturesque in Nature.

The *Portrait—Miss B.*, by Mr. H. Mortimer-Lamb, is but one of a number of this gentleman's recent portraits, which undoubtedly represent the highest achievement in pictorial photography in Canada. Mr. Mortimer-Lamb has excelled himself this year—his child-portrait, *Beatrice*, being possibly his greatest success. In this he has treated the profile of a child in a somewhat flat conventionally decorative manner. The character, as expressed by the straight black hair cut at the shoulders, gives quite a mediæval touch to the arrangement, which is intensified by the frankly conventional background. The whole is a decided success, not only as a strikingly original and dignified portrait, but also as a most pleasing and satisfactory likeness. Among other work of Mr. Mortimer-Lamb deserving of special mention is a mother and child of extraordinary charm. The pure sentiment of tender affection is most delightfully expressed, and in the wistful face of the little girl may be read all the dreams of a childish imagination.

The exhibition of prints made from the prize-winning negatives of the last Kodak Competition was given at both Toronto and Montreal, and did much to create interest in these cities. All praise is due to the Kodak Company for their up-to-date methods of advertizing this show, which were worthy of the late P. T. Barnum, and as a result of which the Exhibition Hall was uncomfortably crowded at every performance. It is to be regretted that the public had not an opportunity of viewing the original prints, as they would have been of an undoubted educational value. The only prints which appeared to be unmistakably original were those by Mr. George Davison, which were well worth a visit to see and admire. The distinguishing features of this Exhibition were the uniformity and large size of the prints shown. Each subject was treated in an identical manner —enlarged to heroic proportions on bromide paper "toned" brown—this quite regardless of the individual treatment demanded by subjects differing as widely as it is possible for them to differ. Uniformity in an exhibition within limitations is often to be desired, but carried to this length it merely produced an oppressive monotony, and one's feelings were constantly shocked by especially glaring instances in the treatment of particular favorites.



Salon 48. SELF PORTRAIT.

By Sidney Carter, the writer of our Canadian Notes.



IN THE WINDOW.

By A. A. Gleason (Canada).



PORTRAIT.

By Ernest Gall (Australia).



EVENING.

By J. P. Hodgins (Canada).



FARM ROAD IN WINTER.

By W. H. Moss (Canada).



A DANISH LANDSCAPE.
By Dr. Julius Moller.



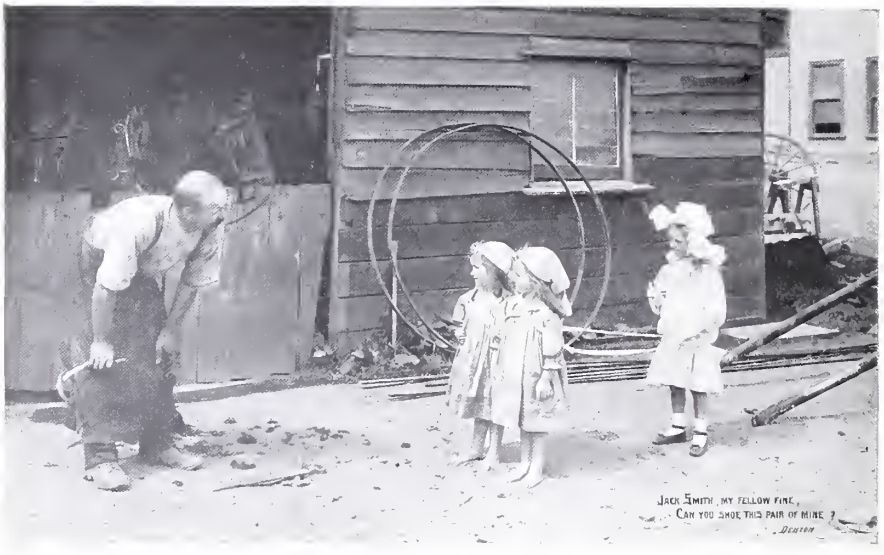
IN THE WELCOME SHADE.
By H. B. Lefroy (Canada).



PLAYING AT DOCTOR.
By Arthur Ranft (Germany).



FREILICHT BILDNIS.—OUTDOOR PORTRAIT. *R.P.S. 47.*
By Hugo Erfurth (Germany).



"CAN YOU SHOE THIS PAIR OF MINE."

By F. J. Denton (Australia).

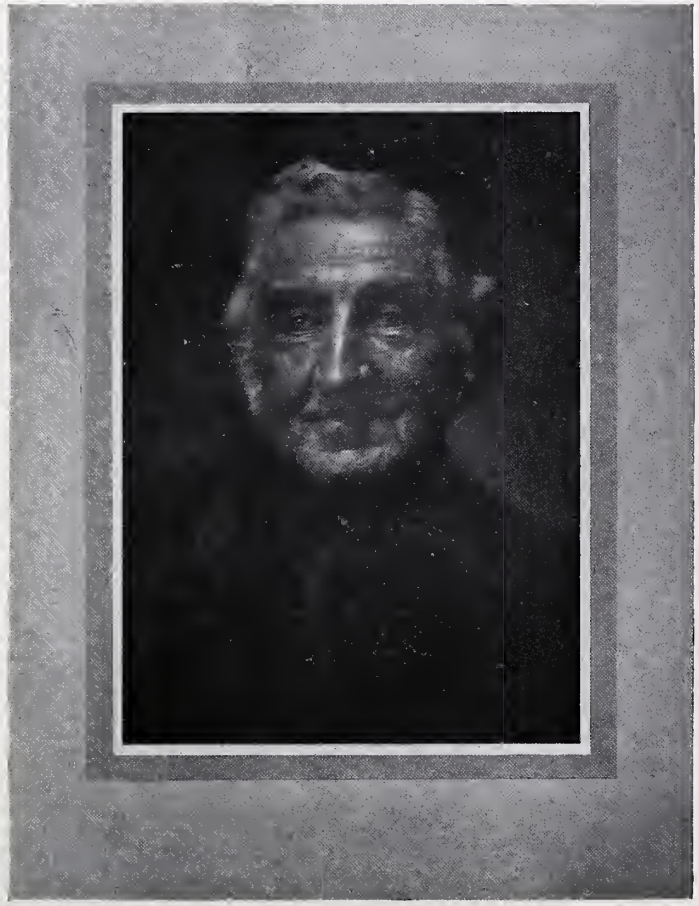


THE QUARTETTE.

By D. D. Spellman (U.S.A.).



THE EDGE OF THE MOOR.
By F. Styant Brown (Australia).



DAD.
By Hermann C. Krutli (Australia).



R.P.S. 15. THE BROW OF THE HILL.
By J. Kauffmann (Australia).



THE MONTH OF JUNE.
By Fred Radford (Australia).

Photography in Australia.

By EDWIN J. WELCH.
Editor of *The Australian Photographic Review.*

By way of introduction to a few condensed notes on photography in Australia, let me premise that there are few, if any, subjects here at the present time about which so little can be said that is at all new or prolific of material for enthusiasm. By which I do not desire to convey the impression that photography is dead, or even ailing, but merely taking its winter rest, the while its votaries are more or less apathetic to all else but football, politics, the choice of a site for the Commonwealth Capital, or the merits and demerits of the New Theology. But with the advent of spring (which is the British autumn) all this will be changed, and the ubiquitous Kodak will once more lead the revels. Not that it must of necessity be a Kodak, but merely because that persistent word has come to its acceptance in the public mind as a generic name for anything in the shape of a camera, from the lordly brass-mounted 12 x 10 outfit to the snapshooter's unpretentious little "Catch-'em-alive-oh" magazine, which attracts attention by the rattle in its inside and the clatter of its optic in closing.

However, without any regard to the choice of weapons, there is unquestionably a great deal of good work being turned out here even at the present time both by amateurs and professionals. Among the latter are men ever on the alert for something new, and competent, as well as prepared, to take advantage of it. Some of the leading studios are making a specialty of working in sketchy artistic backgrounds to their portraits suitable to the sex and avocations of the sitter, and in most cases these meet with hearty approbation. Then we have, in at least two of the States, earnest students wrestling with the intricacies of the three-color process, some in technical schools subsidised by the Government, and others qualifying for baldness or victory at their own expense.

That we have many men who are artists as well as photographers, both in the amateur and professional ranks, is evidenced by the excellence of the work they produce from time to time. But there is no distinctive school of Australian art, or, if there be, I have failed to become acquainted with it. The prevailing characteristic is "grooviness," if I may be permitted to coin a word to fit the subject, although it seems more than likely that we are not the only sinners in that direction. Neither the British nor American photographic publications convey the impression that we possess a monopoly of it, but wherever it obtains there it must be recognised as a stubborn enemy to all progress. On behalf of the professional there is much to be said. He is limited by the walls and furniture of his studio, *plus* the fads and whims of his patrons, and he is bound by the rules of the only game which for the time being appeals to him. He has to pay his way and earn his living, whilst compelled to recognise the fact that there are, after all, only a certain small number of poses into which he may be allowed to twist or distort his sitters, and at

the same time keep his business together. All the others are either uncomfortable, undignified, unfashionable or possibly even vulgar, according to the taste of the moment. And Fashion he must bow down to and worship, or the sign of some keen competitor soon appears in his neighbourhood, and the business prospects of both settle down to a war of "cutting rates," and a pitiful struggle as to which can hold out the longer.

That this is no fancy picture is proved by the advertising columns of the daily papers, which even yet carry the announcements in glaring type that two photographers in one of the States are offering "One dozen cabinets in the latest style of art, superbly mounted and finished, and one beautiful enlargement on bromide paper 18 x 22 inches, handsomely framed in a costly moulding for the sum of 7s. 6d."

The studios referred to are in the first flight, and I am constrained to acknowledge without any reservation that the work turned out at each place is really good. But oh! the pity of it. How is it done, and can you get supplied with similar luxuries at similar prices in your little Island? I trust not.

Admitting then that the professional photographer in his studio is handicapped by his surroundings, what can be said of the amateur, who has all the outside world in which to disport himself, the while he is contributing so largely to the revenues of the camera-builders and plate-makers who are his godfathers and godmothers? Nothing worse, perhaps, than that he is generally an enthusiast possessed of many of the virtues, frequently including some artistic ability, but more frequently devoid of purpose and sadly lacking in the one important qualification of originality. He is but too often a copyist of other men in his work, an absorbent medium of their ideas; so much so that if, say, a picture of a bush scene with the ruins of an old hut on the bank of a creek, some cows grazing in the foreground, and hills at the back, takes a prize or is commended by the critics for composition, lighting and general technical excellence, he straight away goes off for his camera and turns out photographs of huts, cows and distant hills by the dozen, but never a picture to compare with the original. And this is all the more to be regretted, because this land of his home, or birth as the case may be, is rich in scenic wealth beyond comparison. From the snow of the poles to the luxuriant growth of the tropics, all is within his reach, and as a matter of fact many of the most charming combinations of earth, sea, sky, plain and forest are within easy walking distance of his home in almost any part of the Commonwealth. Again, in the matter of finding titles for his pictures when he does get them, he is not always happy, rarely original, and seldom successful in making "the punishment fit the crime."

In the matter of Camera clubs, societies, etc., all the States are wealthy, but, unfortunately, not quite all of these institutions are as prosperous as they ought to be. Those which are, and it is as unnecessary as it would be invidious to name them, have, as a rule, to thank an energetic secretary in the first instance, and the fact that their working members are not infected with the dry-rot of apathy in the second. In the cities and in some of the larger towns, the reasons for comparative

failure are not far to seek. The budding photographer has too many more attractive ways of passing his time placed directly in front of him, and he weakens under the invitation to waste a couple of hours in listening to weary platitudes from a would-be exponent of some process with which he probably believes himself to be already acquainted. In the suburban areas there is less to interfere with the tranquil flow of verbiage from the young gentleman who means well but has little knowledge to impart. Hence the outside clubs meet with more support, and presumably render better service, for the time being.

Lady Amateurs? Yes, plenty of them. All more or less lovely, and collectively charming, but extremely sensitive as to criticism and too much addicted to that essentially feminine virtue, a dislike to being praised. For which reason, and for that only, I presume, they carefully conceal their best attempts at picture making and exhibit only the failures, which are usually produced in company with a few hairpins, coppers, bits of string and some old tram-tickets, from the bottom of a distracting purse or a ravishing bag of mediæval design. They seem to prefer the smaller size of Kodaks as being easier to carry, the shiny mechanism of which and the simplicity of exposure appeal strongly also to their gentle natures. To these recommendations may be added the charm of tank development when there is nothing better to do, or the still more exquisitely simple plan of handing the films to some other girl's brother to get it done for them. There is only one lady professional running a studio of her own whom I have so far heard of, and she, I am informed, is fairly successful as an artist and even more so as an exponent of commercial enterprise. Which is quite in harmony with the eternal fitness of things.

Naturally, we can claim a contingent of adherents to the gum-bichromate process, many members of which are converts, or perverts (I am not quite satisfied as to the correct application of either term) to the influence of sundry British and foreign magazines, including, of course, *The Photographic Monthly*. They form but a small proportion of the whole, however, and give no immediate signs of an increase in their numbers, albeit there are some truly artistic and really excellent workers in their ranks, as illustrated by some of the specimens which I am very pleased to be able to send you. With regard to some of the best of these pictures, I take the liberty of believing that they can successfully challenge comparison with any produced on your side of the Line. For, whatever prejudice exists here against the work done by this process, the illustrations contained in some of the foreign magazines are almost entirely responsible. They are truly ghastly daubs of monotone which cannot even by courtesy be called pictures, and if, as is so frequently stated, their chief beauties are sacrificed in the effort to reproduce them, it would surely be better to omit them altogether and leave us something for the imagination to play on in the shape of verbal description.

By way of emphasizing my meaning I give you the gist of a conversation which actually took place recently at an up-country exhibition of photograms, the speakers being a non-exhibiting committee man and a prize-taker in gum respectively:—

"Well, old man, I congratulate you upon your success, but I'm

hanged if I can make out how the judges came to that decision. Personally I don't think that exhibit should have been admitted as a photogram at all."

"Of course it's a photogram. It was taken by the action of light through a lens on a sensitized plate. What else could it be?"

"Oh, yes, I know all about that, but you could have got a much better result without a lens at all, using only a pin-hole. It seems to me that you gum fellows are either a set of unconscious humorists, or else you are wilfully blind to the injury you are doing to the practice of photography."

"My dear fellow, you are a subject for pity and don't know it. Look at the chiaroscuro in that picture, at the splendid balance of those masses of dark cumulus over the reflected western light. Look at the suggestiveness of that partially concealed path through the wood; look at——"

"Yes, I'm looking, but all I can see is a confused mass of bluish-grey wool separated from a heap of dirtier-looking wool by a wisp of cotton wadding. Wasn't it Emerson who said that Art was Nature seen through a temperament? I call that thing an out-of-focus splosh seen through a pound of butter."

"Steady, old fellow, steady. That picture demands an entirely different view point to do it justice. You should stand further away and study it without the prejudice that makes for microscopic sharpness in every detail, such as the amateur prides himself upon."

"Yes, I know exactly what you mean. The farther you get away from it the better it looks. Precisely. It's one of those kind of pictures I admire most when it's about six feet the other side of the vanishing point. Anyhow, you got the prize. Be happy. Good-night."

"Good-night." (Aside): "Ignorant ass."

And that was the outcome of a really meritorious though small display of local talent purely photographic, but in connection with which the too frequent mistake was made of appointing an alleged artist who was not a photographer as one of the judges.

Unquestionably, photography in Australia owes much to the merchants and dealers who cater for its needs. It is a trite comment by tourists and travellers from the outside world that they have less difficulty in getting their wants supplied here than even in London. All lines are under the one roof. Cameras, lenses, plates, papers, etc., by all the leading manufacturers are stocked by most of the houses.

The above notes are offered at the shrine of *The Photograms* as generalities only and at their face value. If the writer has anywhere accidentally or clumsily touched a spot where the cuticle happens to be at all thin or frayed, he tenders his regrets but takes nothing back. He has himself been an amateur photographer for nearly forty years, and loves all amateurs as brothers. He knows them to be nearly all "jolly good fellows," and is proud to call many of them friends, wherefor he adopts the privilege seldom granted and still more rarely appreciated, of making notes of what he believes to be their weak points as obstacles in the path of progress, in the hope that they may prove incentives to higher ambitions.

Work in the Western States.

By FAYETTE J. CLUTE.
Editor of *Camera Craft.*

THE Westerner is a pioneer or the descendant of a pioneer; his natural inclination is to break new ground; his neighbors belittle any effort that savors of imitation; and tradition, precept and example, influence him so little that they hardly serve to show him what to avoid. Under these conditions a "school" is an impossibility, except as we may call it a school of the virile and the strong. The Western worker turns out unfinished productions, the technique is often quite faulty, the subtleties of art are frequently ignored, but on the other hand, there is an absence of conventionalism, a disregard of tradition and an avoidance of the simply pretty that makes for work that is refreshing and commanding in its straightforwardness.

The work of Annie W. Brigman is an example in point. The reader will no doubt remember the criticism that it received at the time of the Birmingham exhibition, where it secured one of the highest awards. It would be impossible to imagine her work as being influenced by any other than her own ideals. Neither is there any concession made to manipulative skill. Her technique is the most simple and straightforward. The negatives are made with an ordinary folding Kodak, and the prints exhibited are direct enlargements produced with an enlarging contrivance that is almost crude in its construction. She does not make a series of good photograms with the hope that one or two may be good pictures. She boldly assumes the responsibility of the picture; the lens, film, and paper are only asked to do their part.

Emily Pitchford, of Berkeley, California, is producing good work, mostly along the line of portraiture, in which she excels. Like Mrs. Brigman, her work is direct and free from mannerism. An appreciation of line and space that seems almost instinctive, gives her a power that requires but little aid in the way of skill in photographic manipulation. Despite the fact that her portraits are full of life and character, with the proper subordination of drapery and detail, they have a beauty of line and space that would give a high value to much less satisfactory portrayal of the human face and form. Laura Adams Armer is another resident of the university city who is well known as an artistic worker with the camera. Her productions are varied greatly as to theme and somewhat as to treatment. She, perhaps, more than any of her woman co-workers, chooses to adapt the method to the subject in hand, much as the painter may use water-color for this subject and oil for another. While by no means affected, her style is more feminine, and on that account the reason of its charm is harder to define.

Adelaide Hanscom has been in Seattle, Washington, since the fire of a year ago. She will be remembered by her strong work in illustrating

the Omar Khayyam* some time ago. She has done considerable that was strong in portraiture during the past year, and in winning the prize for the emblematical design for the Alaska-Yukon-Pacific Exposition, over hundreds of competitors, she has made a notable achievement. Her so doing but demonstrates her power in work of a symbolical character. She will have removed to Berkeley, California, her former home, before this reaches the reader. Myra A. Wiggins and Helen Plumer Gatch, both of Salem, Oregon, continue to improve in the breadth and forcefulness of their work. The very few examples which I have seen since writing last year indicate that there has been little radical change except that there is less regard being paid to petty details and more to that strong human interest that can only be secured by the best of understanding between model and artist.

Ethel Phœbe Bailey, of Hollywood, California, still continues to produce good work, although the demands made upon her camera in a commercial way have prevented her from scoring any decided success along the lines of her former high achievements. She holds the distinction of being the only photographer a member of Los Angeles Art Guild, and her lecture on the possibilities of photography as a means of art expression will long be remembered by those so fortunate as to have enjoyed its presentation. Mrs. Hana Robison, another resident of Berkeley, who won distinction at the Birmingham exhibition, more than holds her high place by the originality of her treatment and the entire disregard of the conventionalities of ordinary portraiture. Her figure studies are striking in their simplicity and that quality of mystery combined with directness that is so hard to describe or define. Blanche Cummings, who is still abroad, Grace Hubley, now in Sacramento, California, and Bertha Breyman, of Portland, Oregon, round out the list of our best women workers. Others there no doubt are, but the reader must remember that in this portion of the country there is little in the way of exhibitions and the like to draw out the work of the photographer whose achievements are as yet unknown. We have only had the annual exhibition of the Oregon Camera Club, that, good as it was and indicating as it did the enthusiasm of its members, confined itself to the work of Portland amateurs.

This exhibition of the Portland Club was noteworthy in that it brought out a large number of fine productions in carbon and gum, showing what can be done in improving technique where a club can give its members the advantage of co-operation in manipulative practice as an incentive. George F. Holman secured the Judd cup for the best individual exhibit. F. H. McClure showed a masterful composition: *The Afterglow—Venice*, which was adjudged the best picture. B. C. Lewis, H. J. Thorne and Dan Ellery displayed good portraits, although all were rather conventional. Mr. McClure's *An Old-Fashioned Girl* was one of the best things on the walls. It is impossible to mention all the workers who are a credit to that most progressive club, but J. A. Haran, Dana Sleeth,

* See *The Photographic Monthly*, July, 1906.

James V. Reed, A. G. Myers and H. Claussenius are a few whose names I remember. H. E. Powell showed some masterful flower studies that were perfect as to lighting and arrangement. The club promises to eclipse its former success with the exhibition, its thirteenth annual, which it will hold before this reaches the reader. Will H. Walker has not only been in poor health himself, but the illness of his wife has denied him the pleasure of camera work.

Before leaving the North West I must mention the Indian studies of E. S. Curtis, of Seattle, Washington. I mentioned his work last year, and can only say that he has added greatly to his stock of negatives since that time. He is now engaged in getting out a work of twenty volumes, "The Indians of North America." This will require about seven years, and some idea of the magnificence of the book can be formed from the price, which will be $3,000 (£600) a set. The edition will be limited to two hundred and fifty sets. Each volume will contain seventy-five small illustrations and be accompanied by a portfolio of thirty-six large photogravures.

In Denver, Colorado, the older workers have produced many good pictures during the year, but no new claimants seem to have come forward. Mr. Rubincam, a member of the Photo-Secession, has been in evidence at their exhibitions in New York, and Thomas A. Morgan has not disappointed us with his usual output of a few good pictures. His work is strong and virile, depending upon those qualities for its value. If he portrays a certain mood of nature, it is that mood which impresses the beholder. It is not that mood in combination with a pretty landscape.

Of the local workers, Dr. Arnold Genthe and Oscar Maurer have devoted their energies almost exclusively to portraiture, both following their characteristic styles very closely. Edwin R. Jackson, of Oakland, has added somewhat to his strong collection of illustrative pictures, a line in which he has no equal in this country. His success in illustrating several popular stories a few years ago has brought his services into great demand, but other interests prevent his giving the work more than occasional attention for his own gratification. Mr. Jackson is no doubt the oldest active amateur we have, although far from being advanced in years. George W. Reed, of this city, is an older worker, but of late years he has not found time for much serious work. The few samples which have come to our notice indicate, however, that he has lost none of his skill or artistic conception of what constitutes a picture.

O. V. Lange, of Berkeley, has been in poor health since my last notes were written, and consequently he has little to show. Dr. Gustav Eisen spent several months abroad, securing hundreds of excellent negatives, a large proportion of them being of an artistic quality of no low standard. As an illustration of the untrammelled methods of our workers of the West, his case may be cited. All his negatives were made with a Goerz Hypergon lens of three inches focus, used on a five by seven plate. I know that a lot of the wise ones will be convinced that his results could be neither artistic nor true, but if they could see the pictures they would at least qualify their judgment. Used as he employed the

special camera which he carried, the results are wonderful. The explanation lies in the fact that interiors compel the eye to act much as a short focus lens. Look at the opposite wall of a small room, and you will realize the truth of this statement. Compare what you can see of the two side walls with the narrower angle that greets your brain through the eyes when using them in the open. This will explain in a measure the success which Dr. Eisen achieved with his studies of interiors, narrow courts and the like; views which are not amenable to ordinary methods and which for that reason are new and full of possibilities.

E. N. Sewell has produced some striking portrayals of the San Francisco ruins, and later some landscape studies and " impressions " that are exceedingly complimentary to his acute artistic sense. F. E. Monteverde, of Los Angeles, a worker with a thoroughness of purpose that assures success, has turned out some striking productions, using a variety of themes. A firm believer in the value of tone and texture, his pictures always give pleasure to the strongest stickler for photographic quality, while they suffer in no measure on that account in the eyes of the person who demands more stalwart merit. W. E. Dassonville has confined his efforts almost exclusively to landscape work since the fire; finding the out-door life more congenial. He has secured a wonderfully fine set of Yosemite Valley pictures, and has also exploited other districts in his usual masterful style. Edgar J. Cohen, of Alameda, has no doubt produced the largest amount of new work during the year, and it is all effective and pleasing. He combines perfect technique with an artistic appreciation that is a rare combination. An exhibition of his work at Los Angeles during the summer brought forth the highest praise from the art critics of that city. Charles L. Townsend, Oakland, has had little opportunity of using his camera since the fire.

This, I believe, leaves me with only Dr. A. Wilhelmij and his wonderful work in portraiture to consider. Starting with his masterly portrait of Eugen d'Albert, other celebrated artists have come before his camera with the same charming result, the same strong quality of character and force. Dr. Wilhelmij contends that the work of David O. Hill, work produced sixty years ago, appeals to him more strongly than the present day production. He is a strong believer in the value of entire naturalness on the part of the subject, and to that end his own personality and the simple means employed cannot help but conduce. His portraits are all made in the living rooms of the home or hostelry, no posing is indulged in further than suggestion as to how the subject might best fit into the surroundings, and the only tools employed are a screen focus Kodak and a light metal tripod. The camera is a 5 x 4, fitted with a Celor of eight and one-quarter inches focus. So-called " studio lighting " is avoided rather than sought, only care being taken to see that the lighting is direct and consistent. In some of his outdoor work the camera is pointed directly at the light, with the most pleasing results in the case of suitable subjects in light drapery. A thorough artist and one with an appreciation of spacing that is most alert, his results are pleasing to the artistic taste of both his subjects and their friends.



IN THE TWILIGHT.
By Rudolf Eickemeyer (U.S.A.).



SUSPENSE.
By Carle Semon (U.S.A.).



Kodak Ex. 52. CONFIDENCES.
By Miss Elizabeth M. Rice (U.S.A.).



MOTHER'S COMPANIONS.
By Miss Emily Pitchford (U.S.A.).



POINT CARMEL.
By W. E. Dassonville (U.S.A.)



AM MEER.—BY THE SEA.
By Adam Kraft (U.S.A.).



A TOUCH OF NATURE.
By Margaret L. Bodine and Nina F. Lewis (U.S.A.).



PORTRAIT.
By R. L. Curran (U.S.A.).



TOWARD THE SETTING OF THE SUN. *Kodak Ex. 27.*

By Miss Nellie Coutant.



MOTHER AND CHILD. *Kodak Ex. 60.*

By Edouard Steichen (U.S.A.).



PARSONAGE FARM, OARE.
By Mrs. Catharine Weed Ward.



THE LIGHT OF ST. AGNES.
By Joseph Byron (U.S.A.).



IN TIMES OF PEACE.

By H. P. C. Harpur.



SPRING SUNSHINE.

By H. P. C. Harpur.



THE OCEAN'S REQUIEM.

By F. H. Worsley-Benison.



"A QUIET CORNER, LOVERRE."
By Percy Lewis.



THE BUFFET. *Salon 38.*
By Archibald Cochrane.



R.P.S. 93.

GREY AND WHITE.
By A. H. Blake.



SUNLIGHT AND SHADOW.
By Dr. George H. Rodman.



AT WINCHELSEA. *Salon 86.*

By Walter Benington.



Liverpool. THE HEAD OF THE VALPELLINE. *Alpine Club.*

By C. Thurstan Holland. *R.P.S. 226.*



Salon 30

THE SNOW-FARERS.

By J. M. C. Grove.



KARTOFFEL AUSMACHEN.—POTATO DIGGERS.

By H. Y. Sümmons.



STAIRWAY, PALACE OF THE POPES, AVIGNON. *Salon 96.*

By Frederick H. Evans.



Salon 27.

PORTRAIT OF A LITTLE GIRL.
By Will Cadby.



WILL CADBY. *Salon 63.*

By Reginald Craigie.



Salon 99. CANNON STREET STATION. *R.P.S. 122.*

By A. H. Blake.



THE DECAY OF A NOBLE HOUSE.
By Ernest Marriage.



LE MODELE.

By R. le Begue.



R.P.S. 193.

PEATELLA.

By B. Ward Thompson.



PORTRAIT OF AN EXHIBITION AT THE NEW ENGLISH ART CLUB.
By Alvin Langdon Coburn.



OLD HASTINGS.
By Fred Judge.



"LOVERS' LANE."
By O. V. Lange (U.S.A.).



CAUGHT NAPPING. *Kodak Ex. No. 32.*
By Mrs. Nancy Ford Cones.



SALUTE AT THE LAUNCH OF THE CUNARDER "MAURETANIA" ON THE TYNE.

By David Blount.



SUNSET ON THE HOOGHLY.

By Gascoigne Lynde (India).



SUSDURGOS.
By Julio. G. de la Puente (Spain).



THE CLOISTERS.
By Santos Fernandez.



THE GRAPE VINE.

By B. H. Briz (Spain).



THE ENDLESS QUESTION.

By Antonio Rabadan (Spain).



EN LA CAMPINA GALLEGA.

By T. Perez Oliva (Spain).



FUMANDO LOGUE SE SACA.

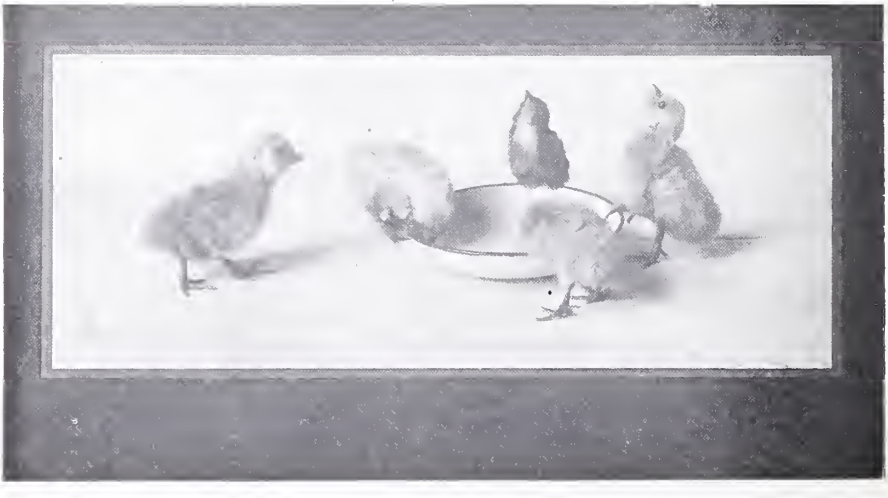
By Leijos (Spain).



WINTER ON THE LEA. *By William Rawlings.*



SUNLIT WOODS. *By B. B. Pinkerton.*



Salon 77. SUCH A THIRST. *By Carine Cadby.*



MOTHERHOOD.
By Minna Keene.



DIVIDED INTERESTS.
By Minna Keene.



THE ETHIOPIAN.

By J. Harold Liebreich.



PORTRAIT.

By Carlos Yñigo (Spain)



LA PASTORA.

By José Ortiz Echayüe (Spain).



A RISING STORM AT CHIOGGIA.
By Dr. R. G. Lynam.



The Staley Ex.

CHILDREN OF HOLLAND.
By Stanley Fincham.



A LOWLAND KING. *R.P.S. 156.*

By John M. Whitehead.



SAND DUNES, SAN FRANCISCO, CAL.

By John Beeby.



AN IMPORTANT QUESTION.
By Herbert Bairstow.



SHADOWS.
By Arthur Smith.



MY NEIGHBOUR.
By J. C. Warburg.



IN A FRENCH WOOD.
By J. M. C. Grove.



JIM.
By J. Peat Millar.



OLD JOHN.
By Horace Hopkins.



THE OLD PROFESSOR.
By Dan Dunlop.

R.P.S. 242.

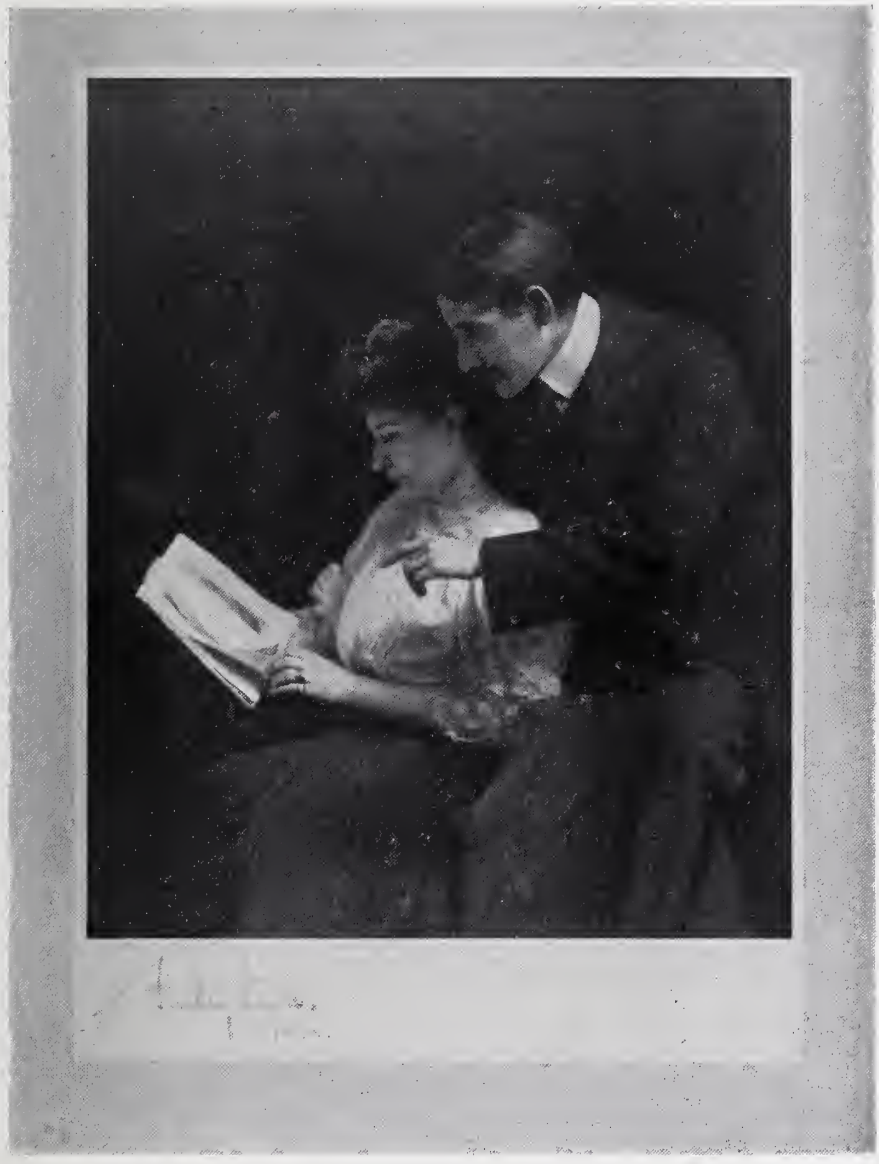


THE FISHERMAN.
By Arthur Marshall.

Salon 104.

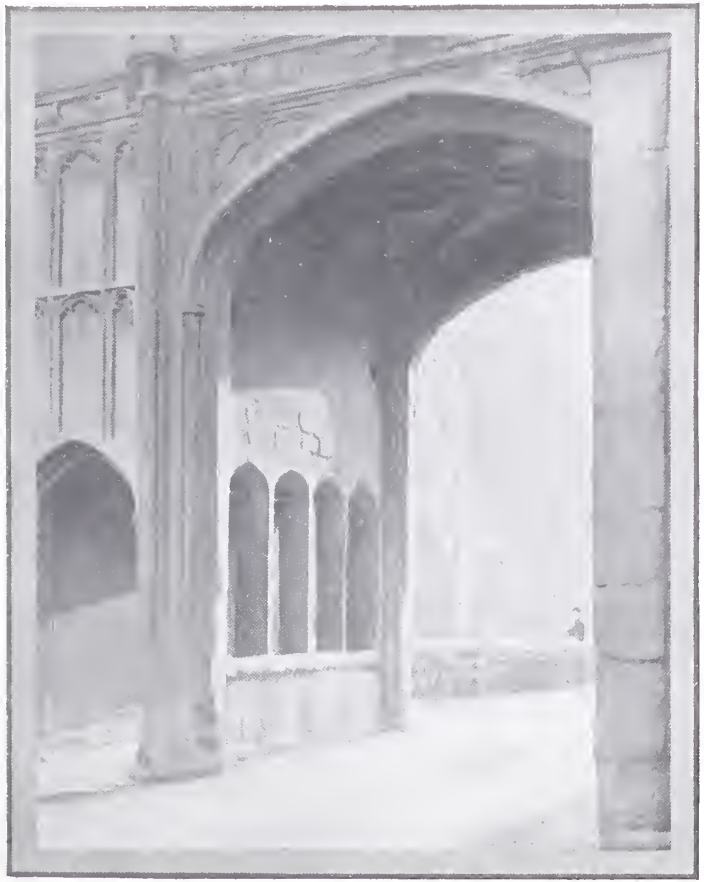


R.P.S. 155. MARIO FORTINI, WAR CORRESPONDENT.
By E. O. Hoppé.



PORTRAIT OF MARION HOPPÉ AND E. O. HOPPÉ. *R.P.S. 166.*

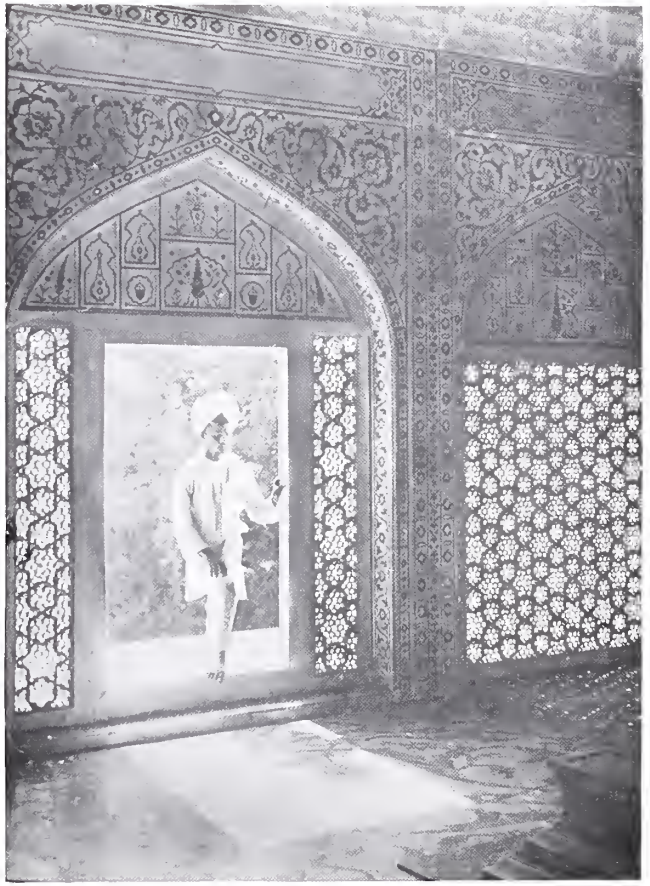
By Furley Lewis.



Salon 10.

A CATHEDRAL GATE.

By F. H. Cliffe.



WINTER SUNSHINE, INDIA.

By Ernest R. Ashton.



ANXIETY.

By J. Cruwys Richards.



"'I AM EIGHT YEARS OLD,' SHE SAID."

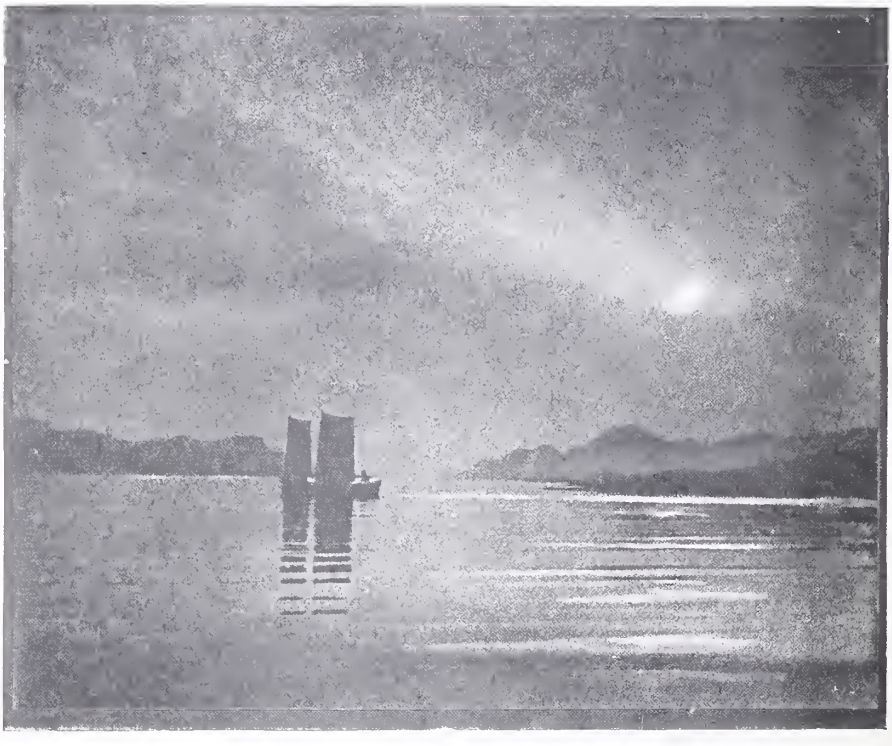
By Mrs. G. A. Barton.



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"AWAKE! AWAKE! LOVE MAY NOT SING AGAIN."

By F. Benedict Herzog.



R.P.S. 139.

THE FJORD.

By W. J. Clutterbuck.



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"AND WOMAN WAITS."

By F. Benedict Herzog.



PORTRAIT.
By M. Shadwell Clarke.



THE LEGHORN HAT. *Salon 17.*
By J. Craig Annan.



CRABPOTS.

By W. Thomas.



The Staley Ex.

A DUTCH FISHING FLEET.

By Stanley Fincham.



A PALE GLEAM.

By James C. Batkin.



R.P.S. 314.

DECORATIVE STUDY OF THE NUDE.

By E. B. Vignoles and P. S. Greig.



JOAN.

By Miss Agnes B. Warburg.



A SUMMER SEA.

By Tulloch Cheyne.



R.P.S. 31. BEYOND.

By Dr. C. F. Grindrod.



CONTEMPLATION. *R.P.S. 37.*

By Miss Hilda Stevenson



R.P.S. 237.

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By W. R. Bland.



Salon : PETITE CRIQUE DANS LA BAIE DE LA FORET.—THE STREAMLET.
By Th. Mahéo.



Salon 147. MR. B.; PAINTER.
By Pierre Dubreuil.



"AN UPLAND CORNFIELD."
By W. A. I. Hensler.



"THE SUNNY ROAD."
By J. C. S. Mummery.



LOW TIDE.
By Alvin Langdon Coburn (U.S.A.).



WHEN SEAS RIN HIGH.
By John Hepburn.



R.P.S. South Room.

EDINBURGH TOWN COUNCIL.

By William Crooke.



New English Art Club Exhibition.

HYDRANGEA.

By the Baron A. de Meyer.



THE CORNER OF THE MEADOW. *Salon 21.*

By Ward Muir.



ROSEMARY.

By W. Smedley Aston.



RAYS OF LIGHT UNDER THE PIER. *R.P.S. 26.*

By Ellis Kelsey.



R.P.S. 60. J. C. WARBURG, ESQ., AND SON.

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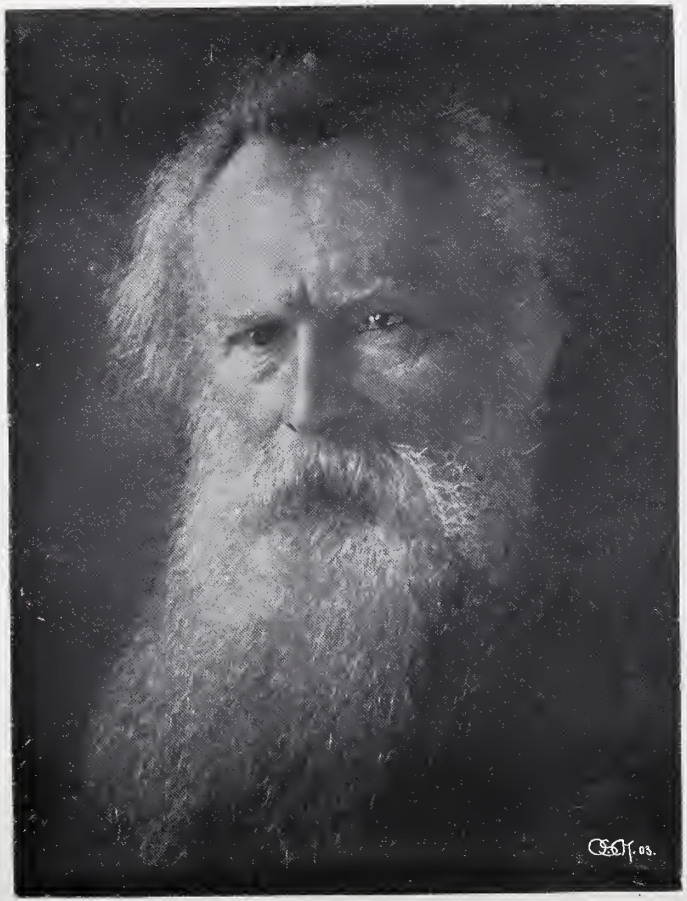


'TIS SHE, THE EMIR'S BLOOMING CHILD, ALL TRUTH AND TENDERNESS AND GRACE.
By Shapoor N. Bhedwar (India).



PORTRAIT OF THE SPANISH PAINTER "CASAS."

By A. Cánovas.



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By Otto Scharf.



SUNSET, FLORENCE.

By Mrs. Ambrose Ralli.



Kodak Ex. 38.

SHADOWS.

By Mrs. Myra A. Wiggins.



RIRE DE JOIE.

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TO THE PLAINS.

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"THE OLD OAK."

By Frank E. Huson.



PORTRAIT.

By Curtis Bell.



FROM THE DANISH FAR WEST.

By C. A. Reitzel.



WATER LILIES *New English Art Club Exhibition.*

By the Baron A. de Meyer.



R.P.S. 285. MOONRISE. *Salon 125.*

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PORTRAIT OF A PHOTOGRAPHER. *Salon 133.*

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To Readers, and to Makers of Photographic Pictures.

We again remind those who are interested in the progress of photographic picture-making, that we are most anxious to represent in our pages everything that is progressive and that can be reasonably well produced in half-tone.

We still occasionally meet people who are regular readers of this Annual, but who have not realised that we reproduce *non-exhibited* pictures. In the case of the work of exhibitors, even, we prefer to make our selection before the exhibitions open, regardless of the fact that the pictures we select may not be those selected at the exhibition. Our own standard is not that of either of the exhibitions—nor can it ever be—since our aim is, as far as possible, to select pictures which illustrate some phase or tendency, good or bad, in the photographic work of the day. Our aim, too, is to be catholic to an extent which would be unwise in a pictorial exhibition where the exhibits have to be left to tell their own story; and this absence of a single fixed standard is intensified by the necessity of considering certain foreign and colonial work from a point of view quite different from that which is useful in the case of British examples.

This year our selection of pictures was complete, and the reproductions were in the printers' hands before either exhibition opened. Will our friends kindly remember that we make our first selection on August 1st each year?

To connect illustrations and comments as far as possible, indices are provided amongst the earlier pages of advertisements.

We close with very sincere thanks to every one who has assisted towards the success of this volume.

Constructive Criticism.

The extent to which the "Constructive Criticisms," supplied by certain members of our staff, have been valued, suggests the repetition here of an announcement which we have been publishing, off and on, for the past twelve years:—

We are prepared to give a candid and suggestive criticism on the following conditions:—(1) Only two or three prints must be sent. (2) They must be mounted. (3) Each must have a piece of tissue paper or tracing paper gummed by its edge to the back, and folded over to cover the front of the print. (4) We reserve the right to cut or damage the print in any way that seems necessary. (5) The wrappings must be stamped and addressed inside (for letter or parcel post), so that it can be returned to sender by simply re-folding the paper. (6) The sender is requested to state whether we may reproduce criticism and picture, with or without the artist's name, if we consider them of general interest. (7) Address to "Constructive Criticism," c/o The Photographic Monthly, 6 Farringdon Avenue, London, E.C.

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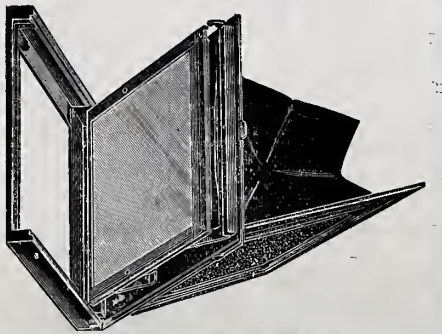
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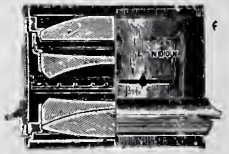
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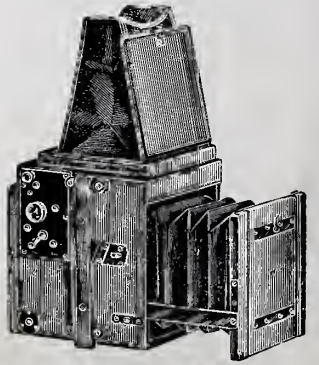
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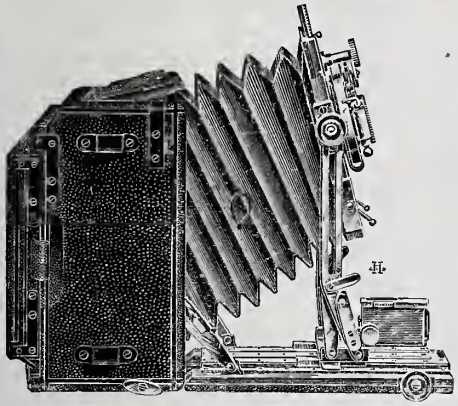
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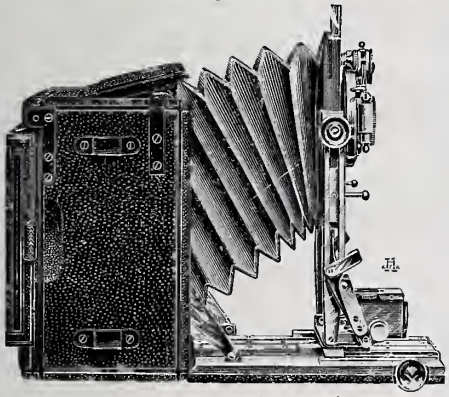
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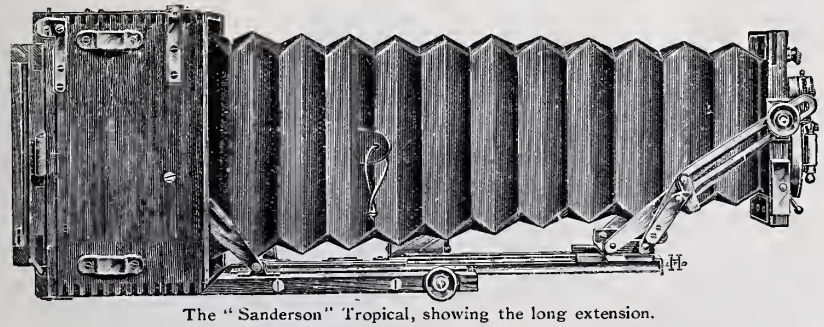
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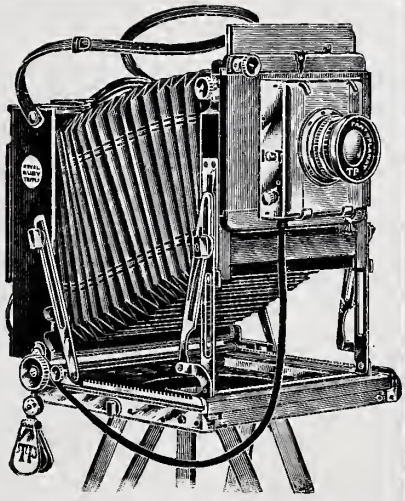
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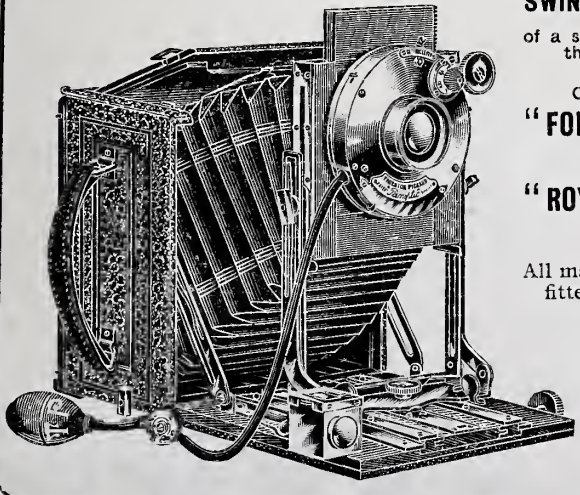
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A Visit to Raines & Co., of Ealing.

"Not how cheap, but how good."—*Wm. Morris.*

An article appearing in *The Amateur Photographer*, September 24th, 1907.

NO one can visit Raines and Co.'s, specialists in enlarging and photographic work at Ealing, without feeling that there are one or two very strong and distinct characteristics of their work and methods of business. They are, moreover, characteristics of great value to their customers, and go far to explain the phenomenal success which they have met with of late years.

Those who know anything of the trade-enlarging business are aware that carelessness as to the protection and housing of customers' negatives is not unknown, and some of our readers may have suffered from the loss of a negative or negatives which had been misplaced amongst the hundreds or thousands in the establishment, and could not be returned to the owner. Great regrets may have been expressed, but regrets do not give back our prized negatives. Now, Messrs. Raines have a system of duplicate entry and checking, by the aid of which the loss of a negative is well-nigh impossible, and if such a thing should happen the firm would be the first to detect it, and could locate the place where the negative was last seen and the person responsible for it. This should give a feeling of security to intending customers, who can feel assured that they will receive their negatives back in safety.

Another characteristic of the firm—and this is perhaps the most dominant idea which impresses the visitor as he goes round the many different workshops and sees "how it is done"—is the fact of intelligent supervision and the use of the personal factor in all matters except those that are merely of a routine nature and only call for technical excellence and straightforward work.

How valuable this characteristic is, a little reflection will easily show. Let us imagine to ourselves large works devoted to the production of photographic prints and negatives. Here we shall find employed an army of men, each man responsible for one piece of work, a technical expert in that one department, knowing how to do it to perfection, but not necessarily having art, or taste, or the eye for effect, but just doing that one thing well, and able to turn out faultless prints or negatives to order. Such a man can turn out your enlargement or enlarged negative or carbon print for you to perfection, but for him to enter into your artistic ideas or catch on to your pictorial inspiration is probably impossible, and certainly not to be expected. And Messrs. Raines do not expect it; they don't require it, as they reserve that for themselves. The heads are men of taste and capable of putting into their work much of the pictorial spirit; and when any artistic piece of work is committed to their care they give their personal attention to it, and their own pictorial sense, combined with the technical and expert skill of their workmen, is able to produce the best results that can be educed from the negatives handed to them for treatment. How valuable a characteristic this is for the pictorial worker need not be urged. Is it a negative that needs enlarging so that the delicate atmospheric effect, or the strong note, or the sunlight strength be not lost on the one hand or accentuated on the other; is it a bromide enlargement, in which the best possible has to be educed from the reluctant negative, and the effect, which is all too weakly present, coaxed out of it; is it a case of picture mounting which will, either by contrast or complement, help to show up the better the effect aimed at, the matter is taken in hand, the colour scheme settled, and then the technical finishing left to the technical worker. It seems to us that the characteristic of personal supervision and the introduction of personal taste and judgment is of the utmost value to the pictorialist.

Another valuable characteristic, if it may be called so, is the willingness to take trouble and pains unlimited to please customers. This is only business, one may say, but it is very pleasant when we come across it in business, and the feeling of confidence

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A Visit to Raines & Co., of Ealing—*Continued.*

which it engenders is a valuable asset for the firm. To do the best possible for each and to find no trouble in it, to willingly take unlimited pains—this we shall find characteristic of the heads of the firm, and customers who have once entrusted their work to Messrs. Raines are unanimous in thanking them for their courtesy and trouble.

Now, a reader might say, "Are not these merely your own impressions after a pleasant visit to Messrs. Raines'? Is there evidence beyond the opinion which *you* have formed?" Let us take at random one or two specimens from the actual letters of correspondents handed to us by the firm. They touch some of the characteristics we have mentioned:—"The negative I sent you is one that I have submitted to several big firms, and I sent it to you as a test. I consider that your result is perfect both as regards the work itself and the great taste in choosing suitable paper and workmanship." One customer sent instructions on May 28th, and by June 30th a fresh batch of work was ordered, with "thanks for the excellent prints, safely received." A writer from British Honduras sent a large order for work, stating that he had been accustomed to get work done in the States, but that the slovenly manner in which it was carried out caused him to transfer it to the firm. A photographer who is well known by name to the public considers the enlargement sent "perfection," and hopes to use Messrs. Raines as often as he wants work of the kind done. The Rev. E. Vernon Hanson says he is delighted with the mounting and framing of the prints he sent. He considers that they could not possibly have been done better or made to show up to greater advantage. Mr. S. G. Kimber, of Southampton, writes: "You have mounted my portfolio and exhibition prints with great taste, and I thank you for your promptness in executing the work."

These are only samples taken almost at random out of many letters shown to us by Messrs. Raines, proving beyond doubt that the impressions which we took away with us as to the excellence of work, directness of personal control, and fine taste were shared by the public who have availed themselves of Messrs. Raines' help in their photographic work.

The visit to the works at Ealing is full of interest. It does not appear to be very profitable merely to describe the dark-rooms, retouching-rooms, printing, mounting and enlarging rooms, as well as the frame-making department, which must all have somewhat of a family likeness to those of other firms, but it may be an indication of the amount of work done to say that there are ten enlarging cameras at work.

The amateur interested in his photographic work, but not able, either from want of time or technical knowledge, to print from the negatives which he has secured, or mount them in the suitable tints and on such colours as the subjects require, must surely find in Messrs. Raines just the firm he wants. He can feel assured that his negatives are safe and will be duly returned to him, thanks to their excellent system of registration. He can rest assured that a competent workman will do the technical part of his work perfectly, while the necessary taste and judgment and the personal "factor" will be supplied by one of the heads of the firm, and the results which he will secure will give great pleasure, and really be an education in making the most of his subjects; and no doubt, though it may not be friendly to Messrs. Raines to say so, he will learn to do his own mounting.

It should be remembered that in most exhibitions mounting and framing are not necessarily to be done by the exhibitor, and yet it is vital to the success of even the best picture that they should be finished off in the best and most suitable manner. On these grounds we recommend our readers to send their exhibition prints to Messrs. Raines to deal with and make the most of their pictures, and not handicap themselves by trusting to the local and often perfectly inexperienced workman, who has little taste, or, if he has, can hardly know what the requirements of modern photographic exhibitions are.

Messrs. Raines have our hearty goodwill in the valuable work which they are doing for amateur photographers throughout the world, and we do not wonder at their success since we have had the pleasure of seeing their work and making personal acquaintance with the heads of the firm.

We have prepared an illustrated booklet, "Pictorial Photography," in which we give full particulars of our work, together with prices. A copy will be sent post free on receipt of a postcard mentioning "Photograms of the Year."—RAINES & CO., EALING, W.

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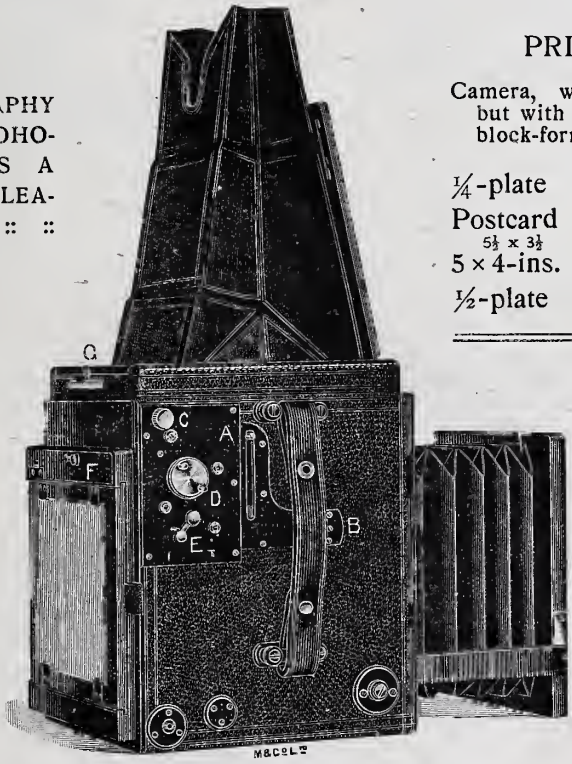
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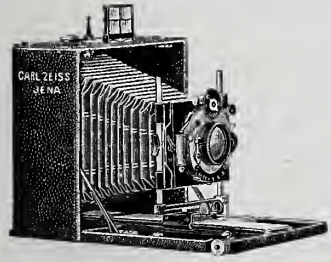
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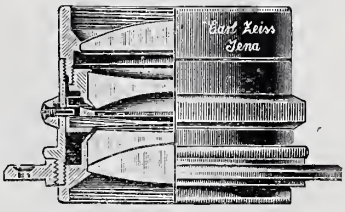
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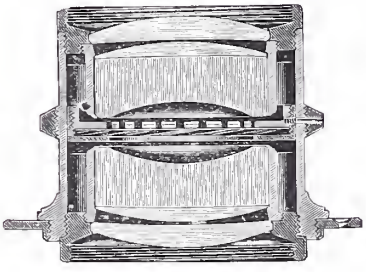
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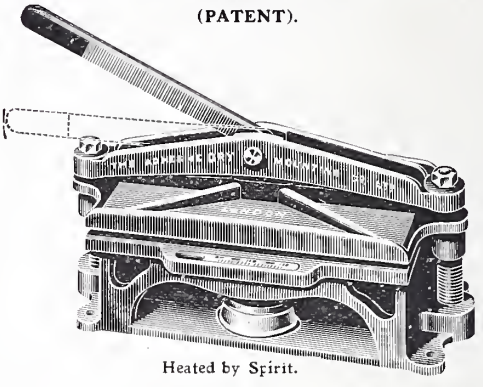
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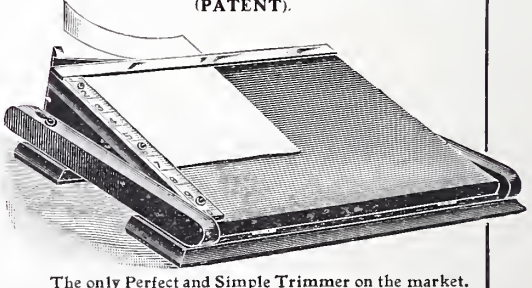
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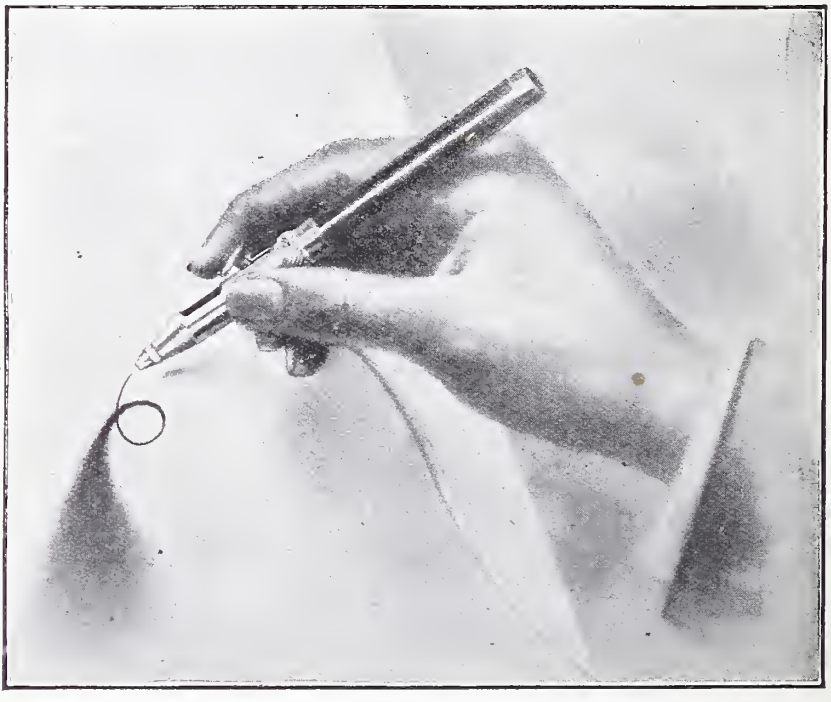
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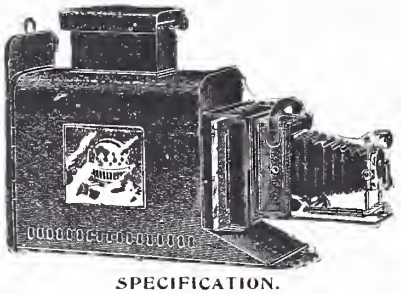
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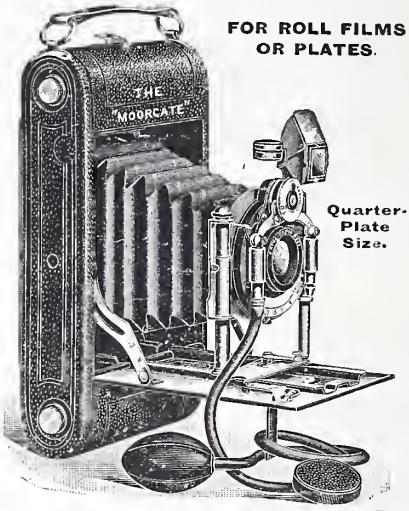
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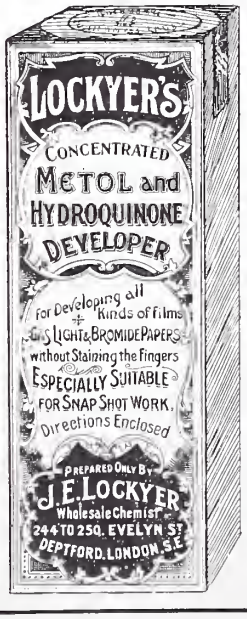
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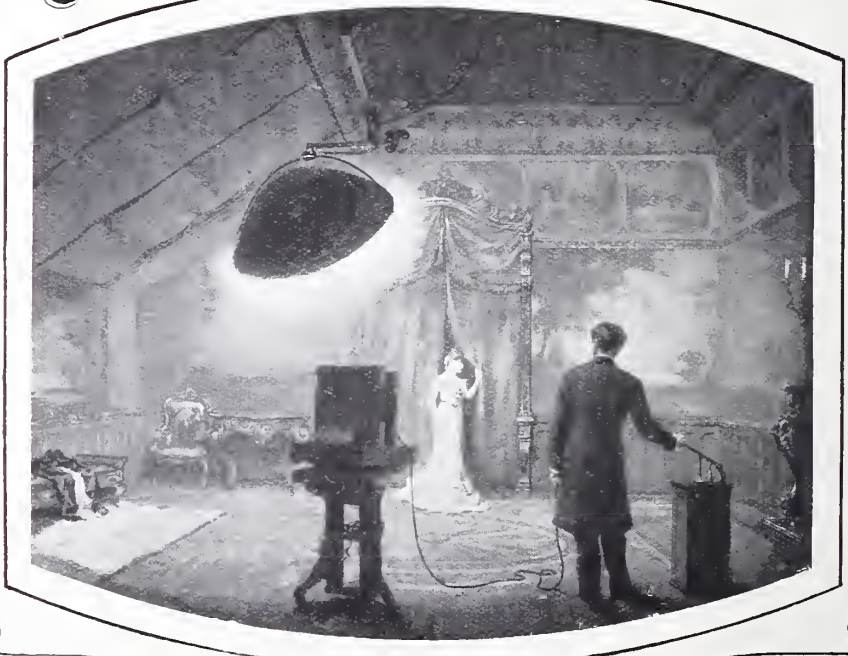
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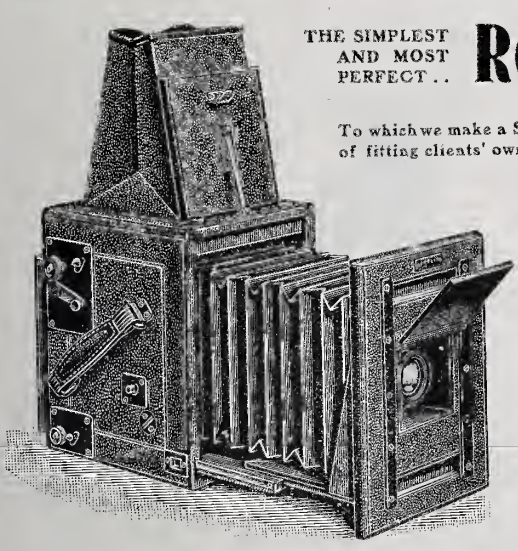
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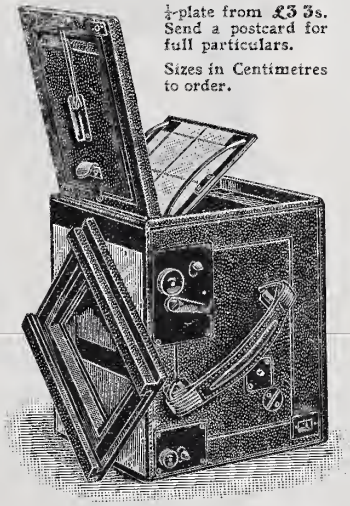
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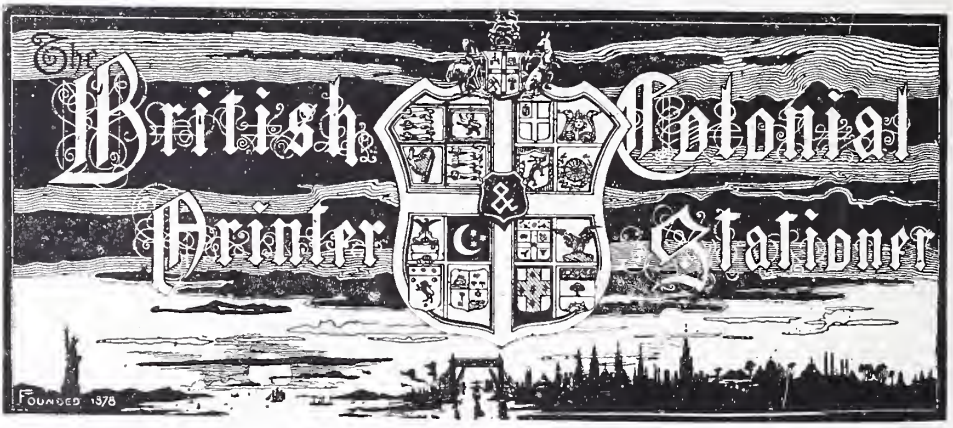
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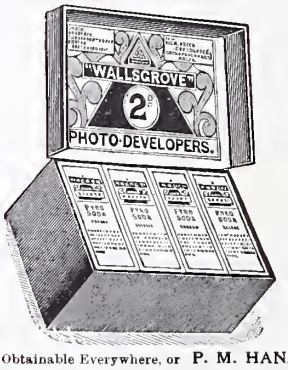
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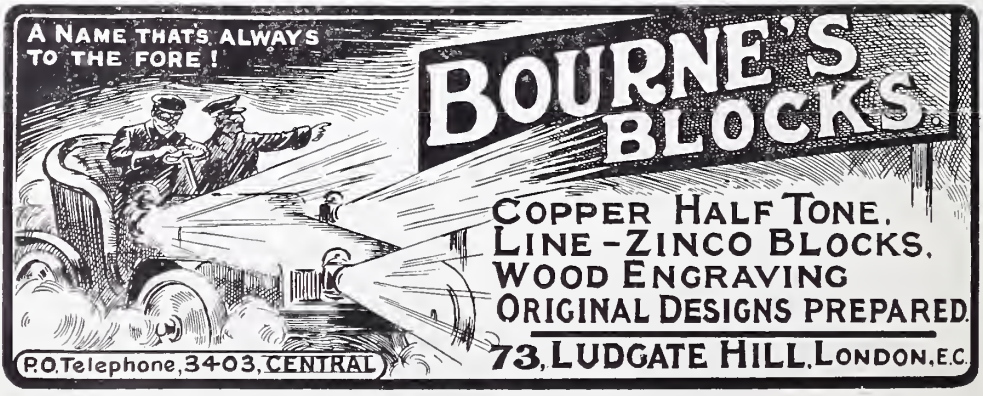
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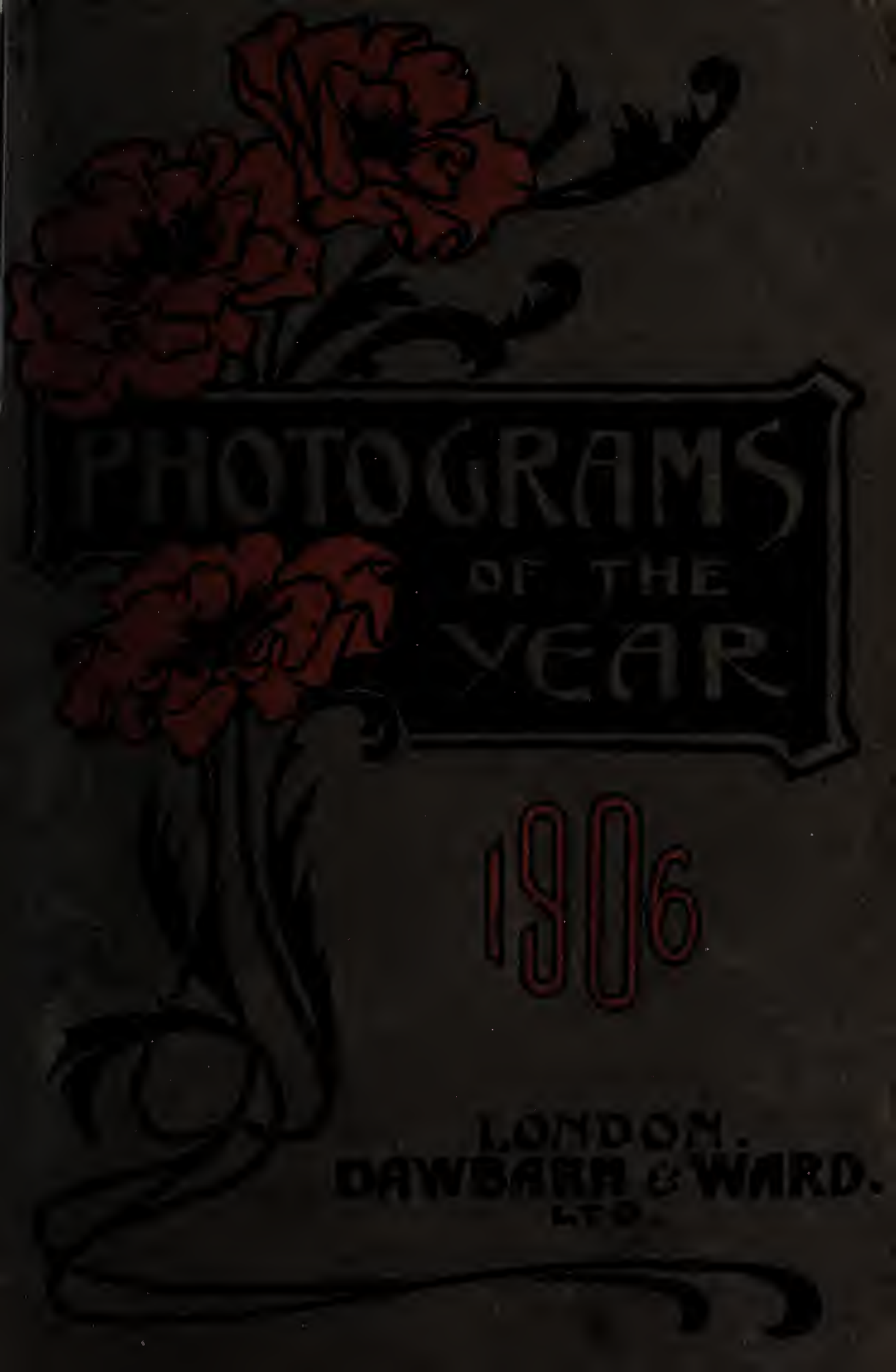
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Sincere thanks are given to all who have helped to make this book, and not the least to many whose pictures could not be included. We ask for continued assistance, to make the work more than ever "an incentive and an inspiration to every true lover of photography."

"Contents," with indices of picture-titles and of authors' names will be found amongst the earlier advertisement pages at end of the book.

THE GETTY CENTER

Pictorial Photography in America.

By ROLAND ROOD.

To at all understand the meaning of the events which have taken place in the world of American pictorial photography during the past year the reader must realise that the great and primary struggle of our pictorialists is not the mastering of their medium—that has been accomplished—but the winning of the recognition of the painters. It is around this intense desire to be officially called artist that all their actions circle. The creation of the Salon Club the year before last had to a considerable extent this motif; and one of the important events during the past year, namely, the opening of the Photo-Secession Galleries at New York was only another evidence of the determination "to prove their case" to the painters.

I will begin my review with the American Salon, as being the more democratic, and therefore the more American organisation. When the Salon Club was first formed and the jury of painters (composed of the most notable in the land) saw the photograms they were to judge, they immediately quibbled over their non-photographic and painter-like appearance and asked whether they were to judge them as *photograms* or as *paintings*, expressing their willingness to do either. As the photographers did not seem to know what they wanted to be, the painters decided and judged them as "photograms," ruthlessly throwing out everything in which they discovered, or thought they discovered the evidence of hand-work. Their action aroused much adverse criticism, so I took it upon myself to see them personally and determine what was in their minds, and, as upon their judgment, whether right or wrong, may to a large extent depend the direction photography will take in this country, I submit for the first time the following digest of their views.

Nature is composed of the beautiful, the commonplace, and the ugly; and he who has the insight to recognise the one from the other, and the cunning to separate and transfix only the beautiful is artist. The lens being soulless, indiscriminately dumps on to the sensitised photographic plate the beauties as well as the dross; the dirt as well as the jewels; the chaff and the wheat alike. And even when the photographer has used the rarest taste in choosing and arranging his motif, the chances are ninety-nine out of a hundred that mixed with the many beauties collected on the negative is much dross, and that until this dross has been eliminated either from the negative, or the print, the result will not be a complete work of art. The photographer intelligently begins this elimination by the choice of the right lens, plate, focus, exposure and development—all of which selections imply artistic judgment—but when

he gets so far he either appears to be hampered by his morals and traditions and refuses to do what is left with his hands, or, when he has done it with his hands and really produced a work of art he appears to be conscience stricken and swears the lens did it. And finally, that until the photographers have passed through this amateur stage of undigested art-philosophy and maidenly squeamishness they need not be taken very seriously.

This attitude of the painters may seem a little disconcerting at first sight, but in truth it is to the contrary, for in America, when attention has once been awakened fifty per cent. is done—but enough of this introductory explanation.

The American Salon, this year as last, toured the States, attracting even more notice than before, and in several of the cities the attendance was large. It was slightly humiliating to the American workers, but showed the sincerity of the jury, that the chief prizes went to Europeans, Mrs. G. A. Barton being awarded the first prize for *The Mother's Kiss*, and the 1st, 2nd, and 3rd honorable mentions going respectively to Guido Rey, Alfredo Ornano and Wm. Clayden, the minor awards being adjudged to the Americans: Louis Fleckenstein, F. H. Pratt, Jas. E. Underhill and Geo. T. Power. Mrs. Barton's eight pictures were admired far and wide and a lesson to all. Curtis Bell exhibited a portrait of Henry W. Ranger —one of the best in the show—and also several landscapes. Rudolf Eickemeyer, Jr., was represented by his customary work, but it may be of interest to the reader to learn that Eickemeyer, besides being one of our foremost landscapists, is also one of our foremost portraitists. When a few years ago a prominent publishing house issued an edition *de luxe* of portraits of one hundred of the most beautiful women of the American *beau monde*, Eickemeyer was chosen to make a large proportion of the photograms. Unfortunately, none of these are obtainable for reproduction, but the girl with the violin (repro.) will give an idea of his ability. H. Hendrickson, a new man, showed a number of photograms which were singularly interesting, for in his operation of separating "the chaff from the wheat" he retained so much of that class of truth which only the lens can give—see the *White Horse* (repro.). The sisters Parish had a number of delicate and exquisitely toned portraits and pictures (repro.), and Miss Virginia Prall did her sex honor with a series of portraits which were fine character studies and at the same time poems. Certainly the American women are taking their places in the foremost rank, especially in portraiture. Photograms by Vivian Burnett, Louis Fleckenstein, F. H. Pratt, R. L. Sleeth, Jr., and James E. Underhill are also worth mentioning, and Wm. H. Zerbe's work ranks him along with the American pictorial poets.

What I can particularly commend the Salon for is its sanity. There was little of that purism, eccentricity and decadence, which characterises the Secession just as much as does its fine work. The wish-wash school was not in evidence; and this I attribute to the fact that the photograms passed before a jury of men whose life-long labor was the study of art, and not before a body of youthful art-students and amateurs, who,

however proficient they may be in judging of the methods of production (the very qualities, by the way, the photographers do not want to be judged by), are to a considerable extent incapable of deciding what is art and what is affectation.

The Photo-Secession movements were also very important. The opening of their Little Galleries at New York already alluded to was a departure from old lines. Three small rooms centrally and fashionably located were hung with grey burlap and generally fitted up à la Whistler. Through the whole winter and spring one exhibition followed the other, about two weeks being the time given to each. The season opened with a general exhibition of a hundred examples by members of the Secession. There were several newcomers, among them Mrs. Jeanne E. Bennett, who certainly held her own in the new surroundings. Like most of her sex, her work was sane—the insanities appear to be among the men—and her pictures stood out from the rest owing to their unusual combination of modelling and atmosphere;—modelling is not the strongest point of the Secession. In addition to these qualities a feeling of humanity and kindness in every tone and line gave her work a rare charm. Among the newcomers might almost be mentioned Alfred Stieglitz, who, in spite of his tremendous labors as editor and organiser had found the time to produce some half dozen new pictures.

After the general show followed special exhibits by individual members, and French, English, German and Viennese work. The French gum prints by Bremard, Besson, Demachy, Grimprel, Hachette, Laguarde, Renee le Begue and Puyo elicited both interest and amusement,—photographers could not decide whether they were photograms or hand-paintings, and showed only too plainly by their comments that, as the painter jury for the Salon had said, "their morals interfered with their æsthetic judgment."

The gums by Henneberg, Kuhn, Watzek and the Hofmeisters, which followed some time after the French exhibit, were much more appreciated, but unfortunately came a little too late in the season and were not seen by many.

The English show consisted of photograms by D. O. Hill, J. Craig Annan and Fred H. Evans. The Hills were of course such productions as had never been seen in this country, and it was generally frankly admitted were better than anything of their kind ever produced here. Annan did not excite much enthusiasm, and Evans fell dead flat except among the architects. Now to show why Evans and Annan did not receive their meed of appreciation, and also to open the way to a fair understanding of the basis of art judgment in this country and the consequent relative positions our own photographers hold in our own estimation, it will be necessary for me to digress to draw a sketch of the character of the American people.

It is said by Continentalists that we Americans are always thinking of the dollar, to which it might be replied that the French are always economizing the sous. But it is not true that we prize the dollar; our calculations are made on the basis of thousand dollar units. Nor does

this statement express us—it is not the coin that we strive for, but success "in the game." To "win out" is the object of every American, and around this central characteristic can be constructed all our others. We are not serious; we look upon life as an opportunity given us where we can "play the game," and our dollars are merely counters which tell us whether we are losing or winning. And when we lose, and our chips and wealth and houses and cities are swept away by fire and earthquake we only laugh, it is but a part of the game,—the next deal may serve us a better hand. It's all the game, we're all in it, day and night, and if we find no moments for serious thought, "what's the odds? Ideas are cheap,—we can import them by the dozen from Europe."

Bearing this playful character in mind it can now easily be understood that Annan's exhibition of photograms at the Little Galleries should have failed to awaken much interest, for each photogram was an individual effort in a different direction, thus depriving the whole group of that psychological ensemble which is always so effective in playing on the feelings of an unthinking audience. And the Evans' architectural series fell flat because the work was so perfectly finished, and through its lack of exaggeration failed to appeal to the emotions: it was too technical—the audience that came wanted to be amused and not instructed.

The Käsebier and Clarence White exhibition was much more popular, the unity of their work, Mrs. Käsebier's strong portrayal of character, and White's incisive poetical feeling produced the proper psychological contact with the public.

The portrait of *Josephine* (repro.) is an excellent example of what Mrs. Käsebier is doing now, and in its repose and composition as good as a good old master. The hand of course is too large; but from some recent investigations I have been conducting it would appear that binocular foreshortening, which is a purely psychological phenomenon, differs in different individuals, and Titian for example would sooner have endorsed Mrs. Käsebier's than much of what we to-day call correct foreshortening.

The man of all Americans, however, who best understands the American art-public and how to touch it in just the right spot is Steichen. His imitation of Rembrandt's scheme of illumination is a master-stroke, for Rembrandt is the old master who is the most popular and loved in this country; photograms of his work are everywhere; and the instant a Steichen is seen Rembrandt is suggested, and through a psychological law of association (which works as inevitably as does the law of gravity), is immediately read into the empty shadows. That this is so is easily seen, for the instant Steichen differentiates his shadows and at all defines —Rembrandt goes and so does the charm. At his exhibition of fifty photograms at the Little Galleries, to which four weeks instead of the usual two were given, I listened for hours to the comments of the many visitors, and the psychology of the show was amusingly apparent. Wherever there was an attempt at drawing in the shadows, and there was in one of the Rodins and in several of the others, they were adjudged as commonplace. Furthermore, the use of the empty shadow is one of the

most powerful ways of producing what psychologists term a " pure perception," namely, a sensation to which there is no thought attached, a sensation which is only feeling. And this is just what the American public want;—to be made to feel, that's fun, but not to think. And the effect of these associations and feelings was much heightened by the shock of powerful contrasts of black and white. And finally the beautiful finish of the texture pleased extremely.

It is interesting to note that no painter of rank was at all illusioned. They unhesitatingly placed White, and many also Käsebier as higher. I cannot but class Steichen in the second rank, to which Europeans may answer that Steichen is considerably appreciated in Europe, to which I reply, " I believe it, we are Americanizing you."

The Secession and the Salon Club claim to represent practically all the good workers, but this is not strictly so,—apart from them are a more or less large number who are continually producing results of rare merit—F. Holland Day, F. R. Fraprie, Elias Goldensky (repro.), J. H. Garo, Histed, Hollinger, Dudley Hoyt (repro.), Pirie MacDonald, H. H. Pierce and Julius C. Strauss being among the number. The work of Strauss has a peculiar sociological interest, for although he is one of our most important commercial photographers, yet the portrait of *Miss Ancox D.* (repro.) shows the influence of painter conceptions just as much as does the work of many of the amateurs, and is not a studio arrangement, but an open air study.

Among the independent workers is F. Benedict Herzog, and although he has been in the field but a short time, his work has a particular interest. It is very ambitious, and consists principally in the production of friezes composed exclusively of large groups of romantic conceptions. In the combination of the sense of female beauty and arrangement of drapery and classical line and composition Herzog is unexcelled in America. The *Banks of Lethe* (repro.) forms one of the six groups comprised in one of his friezes.

But to conclude. The day of the recognition of the photographers by the painters may not be so far off and depends much on their own conduct. They must, however, first drop their maidenly pose of virtue and admit that they too " fake " with their hands; they must be men, or the painters will have none of them. To attempt to accomplish anything by arousing the interest of the general public is futile. True, in a night there may spring up a craze for pictorial photography just as some years ago there did for etching—when every painter dropped his brush to scratch on copper—or as there did when a few years later we all went bicycling mad and the streets became dangerous for horses. But an American craze dies in a day. No, the only solid recognition will be that of the painters; and it is for this reason that I said at the outset that I believed the tactics of the Salon Club would count so much in the end, for in its direct appeal to the jury of painters it will, and has already carried weight. And in bringing about this recognition Herzog may also become a most important factor, for it is not a thin impressionism, purism, or preciosity that our artists will recognise, but the fully matured work.

Pictorial Photography in Canada.

By H. MORTIMER LAMB.

DURING the past year a very marked improvement is to be noted in the work of the Toronto pictorialists: a small group of less than half-a-dozen photographers, but which nevertheless is responsible for the production of at least ninety per cent. of the output of such Canadian work as may at all seriously be considered worthy of critical examination or remark. This is, perhaps, the more noteworthy in that the atmosphere of Toronto is not especially conducive to artistic endeavour; for, of the two great Canadian cities, Montreal unquestionably ranks higher as an art centre and offers greater opportunities to the student. The pre-eminence of Toronto, photographically considered, is, however, largely attributable, I believe I am correct in stating, to the influence and enthusiasm of Sidney Carter; while Mr. Carter himself has been influenced and in no small measure inspired by the masterly productions of the leaders of the American school—in particular Steichen, for whose productions he has a profound appreciation. Upon Mr. Carter's suggestion the Studio Club, somewhat modelled on the lines of the British "Linked Ring," was organised last autumn, with the idea of ultimately bringing Canadian pictorial workers and those in sympathy with the movement for the development of pictorial photography in the Dominion, into closer touch. It is also hoped that under the auspices of the Club it will be possible to presently arrange for occasional exhibitions of the best British and foreign work in the principal Canadian cities, for example —Halifax, Montreal, Toronto, Ottawa, Winnipeg, Vancouver and Victoria; and in each of these places there would be at least one member of the Club to whom would be delegated the arrangement and management of the exhibition in question. It is needless to say that the project, if carried into effect, would prove most stimulating to Canadian photographers, and, too, exert a considerable educational influence in a country where so little is at present known concerning the potentialities of photography as a medium of artistic expression.

Meanwhile a small collection—some two dozen prints—of the work of the members of the Studio Club was exhibited at the rooms of the Hove Camera Club (England), in July, and attracted much favorable notice. The prints especially admired were two exceptionally fine portraits by Mr. Carter: A. S. Goss' *Child and Nurse*, and J. G. Hodgins' *Cypresses*—a composition possessing fine tonal quality and poetic charm. The Club also exhibited this year as a body at the Arts and Crafts Exhibition in Toronto.

The improvement in Mr. Carter's work this year is, I should judge, due in a large measure to a more thorough mastery of his technique. His best recent work is, moreover, more straightforward and convincing, with less suggestion of apparent effort. There is nice simplicity and reserve in the composition of the two pictures to which I have made reference, and withal a careful regard for values.

J. G. Hodgins' prints sent to *Photograms of the Year* a twelvemonth ago displayed a considerable technical skill in the handling of "gums," printed in two or more colors, but they were not remarkable for high artistic quality. This year Mr. Hodgins has seemingly realized that photography, as so far developed, is essentially—for the serious worker—a monochrome process. The untruthful gums are no longer in evidence, but he has produced in their stead two or three delightful prints in sepia platinum, of which the *Cypresses* is an exceptionally fine example.

A. S. Goss' child study is a most successful exercise in delicate well-gradated greys, and is quite the most pleasing and satisfying of any work of his I have had the opportunity of seeing. The composition is well-balanced, but to arrive at that end and also to place the emphasis where it should belong, the figure of the nurse or mother whose hand the child holds is not presented above the waist. This expedient has been adopted already by Mrs. Käsebier and, I believe, other American workers when occasion seemed to demand; but it is questionable after all whether it is not a rather too obvious evasion of a difficulty.

Of other members of the Studio Club the work of the Stovel brothers is noteworthy, Rex Stovel, who has had the advantage of some regular art training, having exhibited this year several promisingly clever portraits. A recent acquisition to the Toronto circle is A. A. Gleason, a member of the Photo-Secession, whose work is said to be highly meritorious, if not especially remarkable for originality.

Mr. Carter has kindly furnished the following information relative to the annual exhibition of the Toronto Camera Club:—

"Early in the present year the Toronto Camera Club moved from the premises they had occupied for many years in the Forum Building to new and more commodious quarters in the Bank of Hamilton Chambers.

"The spring exhibition, held when the club had barely settled, was in some ways the most remarkable in its history. The exhibition room was designed as far as possible with a view to its being used at least once a year for this purpose, the walls being hung with uncolored burlap to a height of about eight feet, panelled off with pine, stained a light olive-brown. The walls above the burlap and the ceiling are of grey stucco, the whole somewhat sombre effect brightened by colored pottery-ware placed at intervals around the room. During the exhibition willow catkins and flowering azalea trees were used most effectively for decorative purposes.

"It is sad indeed to think that with this opportunity of a suitable setting for a representative showing of pictorial photography, this year's exhibit was as a whole a decided retrogression, the average of the work shown being lower than for several years. The dispensing with the jury

of selection (merely restricting the contributor to four prints) and the awarding of medals attracted a flood of photograms ranging from mediocre to very bad and necessitated the crowding of the exhibits in such a manner as to completely spoil the whole scheme of arrangement. It is interesting to note that medals have now but a very small power of attraction to the higher class of pictorial worker, for if exception be made to the excellent examples sent by Mortimer-Lamb, Fleckenstein and one or two others, there was but little from outside that would compare favorably with the best the club members had to show. The club may be congratulated in having cut out the high-sounding title of " Salon " and in also adopting a rule requiring exhibits to be mounted and not framed. The arranging and hanging of an exhibition of unframed work is infinitely easier, to say nothing of the saving of labor and expense in the forwarding and returning of prints. An exhibition of unglazed prints is also, of course, free from disagreeable reflecting surfaces of glass present in all but most exceptionally well-lighted galleries. As against these advantages there is the possibility of damage to exhibits, but then who has ever had a frame returned from an exhibition unscathed? The probability of losing some fine work, which for a dozen reasons the maker may not care to remove from the frame and mount is its worst feature.

" This year shows a decided advance in many of the members' work, and as for processes we have gum, platinum, carbon and silver. Ozotype seems to be dead or sleeping, and oil-printing as yet unborn. Fleckenstein uses carbon exclusively, but as in former years, platinum is the choice among the pictorialists. It is a great pity that there was not a single print which showed to perfection the wonderful possibilities of the fascinating gum process, though some were shown that were very fine. The lesser lights seem to content themselves with one or other of the silver processes, but few have carried even these to the limit of their possibilities. One cannot too severely condemn an aping of the effects intelligently and thoughtfully produced by some of the better men. The meaningless blurring of the image—usually by the simple method of printing from the glass side of the negative, is very much in evidence, and one benighted individual actually printed apparently his only cloud negative into his whole four contributions. The unskilful use of gum with negatives more suited to the solio print, does not tend to heighten the popularity of the gum print."

In Montreal photography is at a very low ebb. Last autumn, the *Montreal Standard*, a weekly illustrated paper, inaugurated a series of photographic competitions, but of the several hundred prints sent in by competitors, scarcely half-a-dozen possessed even technical, let alone pictorial merit, and the prizes went to Toronto and Ottawa. Furthermore, the Montreal Camera Club is defunct, but I understand that arrangements were recently completed for the provision of photographic equipment and dark-rooms in the commodious new building of the Montreal Amateur Athletic Association.



THE NIGHT COMETH.

By John M. Whitehead.



THE HILLSIDE.

By the Viscount Maitland.



A POSTER DESIGN BY EDUARD STEICHEN.

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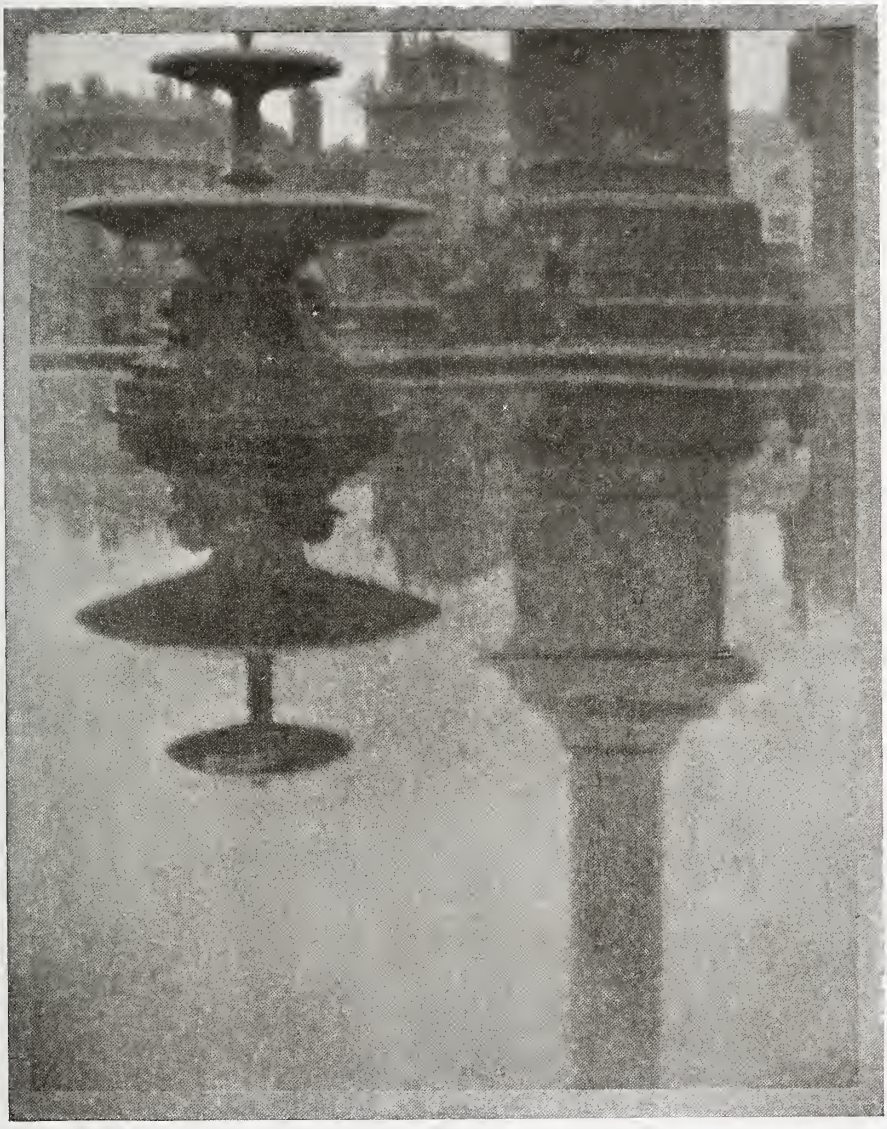
Miss McD.
By J. C. Strauss.



PORTRAIT.
By Dudley Hoyt.



SHADED WATERS.
By William H. Zerbe.



TRAFALGAR SQUARE.
By Alvin Langdon Coburn.



"AS IT WAS IN THE BEGINNING."
By J. H. Tarbell.

Notes from Australia.

By A. HILL GRIFFITHS.

Editor of *The Australian Photographic Journal.*

Two years have elapsed since my last notes to *Photograms*, and may I say that, in common with the rest of the fine arts, there is really nothing startling to report in respect to the progress of pictorial photography in Australia during that comparatively long interval. In fact, passing in review the work shown in 1903-4, and having in mind the abundance of promise then exhibited, I cannot fairly say (so far as the standard of work is concerned) that we have made any noticeable progress.

I have discussed this question with several of our prominent pictorialists, and in each instance the opinion expressed has been, that the interest in pictorial photography is waning. I hasten to assure the readers of these notes—as I did my friends—that this view of the situation is a mistaken one. This pause in the advancement of the standard is not necessarily attributable to any lack of interest in the work. Instead of viewing the matter in this light I am strongly inclined to regard it as a healthy sign. On every hand I see a greater number of persons devoting their efforts more to " picture making " instead of " picture taking " than ever before. The *few* perhaps do not stand out quite so conspicuously from the rest as they did in former years, which might give rise to the above notion. But the standard is comprehensive to most if not to all, and *many* are entering the field where before there were but a few. To me, the marking time means that the " art " is settling down—finding a solid ground, as it were—upon which an Australian school will be firmly established. With the progress of time we shall see pictorial photography in Australia forcing its way steadily along comprehensive lines. We have had glimpses of the various fads and fancies which have been introduced under the heading of " Pictorial Photography," but fortunately no one has been persuaded to adopt them.

Just here I might interpolate a remark or two upon the craving we Australians had some years ago for a " spirit of leading " from the old world photo-artists, and the sad time of waiting we have since experienced, and the sadder realization of our anticipations. There is even an element of humor pervading the whole movement which, beginning with a desire to learn from our seniors in the craft, continuing in the affiliation of our Societies with the parent body, culminated in the recent receipt of foreign pictures which have taken years of travel to reach us. In effect the British Affiliation, after having made proposals which were heartily responded to by the Australian Societies, took no more interest in the matter and did not even acknowledge many communications, and finally threw the onus of their own negligence upon the Colonial Societies.

Certainly the purpose of the Affiliation has now been accomplished, namely to afford us a view of some of the work which has had a place upon the walls of the leading British exhibitions. But after what delay? A collection of pictures and lantern slides are *now* going the rounds of the Australian Societies. These I believe have been " on the march " for at least four years. Of the lantern slides I am not here called upon to speak, but they are good. Of the pictures—well, there may be a good deal to appreciate in them so far as the theoretical artistic attainments are concerned—but O, O deliver us from any desire to express ourselves in such gloomy sentiments. It would be false for us who live and revel in the glorious sunshine to pretend to appreciate a collection of nature-scenes reproduced in such low tones. I have experienced a spell of poetic inspiration from a reproduction of Steichen's *Mud Pool*, but to be asked to stand before a whole collection of works all pitched in approximately the same *minor* key, is sufficient, I think, for any person of normal temperament to call for " a change of air." Here in Australia we cry " enough " if we have two successive days of rain or fog. How then can we find a charm in a grim succession of dun colored pictures effected in a gloomy atmosphere?

Plainly speaking, there is practically nothing to be learnt from our gaze into British pictures afforded by the Affiliation. We must needs follow along our own lonely track, if such it be, and for the present I think we cannot do better.

An observation which impresses me to a greater extent the more frequently I review it is, the growing tendency on the part of the Australian people as a whole to a due appreciation of art. Hitherto it was recognised as a matter of necessity for artists of the brush and of music to go abroad to find an outlet for their talents. To-day their inclinations are becoming more in favor of staying at home or of only visiting Europe for the purpose of greater experience, etc.; and returning to establish their profession amongst their own countrymen. It is very noticeable too that the class of pictures upon the walls of Australian homes shows a much stronger leaning towards art than in former years. Art exhibitions, classical concerts and the like are receiving greater encouragement from the masses than hitherto; in fact, everywhere one can see signs of advancing knowledge and interest in art productions. So pronounced is this tendency in fact that I venture to say that the not very distant future will show Australians to be a people as much devoted to, and doubtless as productive of art as any other community in the wide world. The absence of the much treasured " old masters " will not prove so great a loss as might have been anticipated. I would foretell the rising of a purely national school of art, founded upon our temperament and environment; a Ruskin the II., III. or IV. will discover this, he will pronounce it and the world will accept it.

Our Societies. The last Photographic Exhibition of special importance was held in February, 1905, under the auspices of the Amateur Photographic Association of Victoria. The Exhibition was international in character and brought together a fine collection of work from " at home "

and abroad. Somewhere in the region of 500 pictures were accommodated upon the walls of the Victorian Artists' Society's fine galleries. From an æsthetic standpoint many of the pictures might have found more suitable accommodation in the "Doubtful" or "Rejected" rooms, but on the whole the class of work was exceedingly good, and certainly the pictorial section surpassed all anticipations both as regards number of exhibits and standard. It is only within the last two or three years that this Society has shown any serious concern about pictorial photography, and it is chiefly due to the efforts of Messrs. E. C. Joshua and J. Temple Stephens that quite a large number of members are now directing their efforts to the nobler aim of the craft.

The Photographic Society of New South Wales has just announced an international exhibition for October of this year. Had this taken place earlier I might have safely drawn upon it for all relating to the present status of photography in this land. It is unfortunate for various reasons that this Society has allowed such a long lapse of time since its last international exhibition. There is a good *esprit de corps* amongst its members, but what is needed is more leisured men upon the council of the Society so that the affairs could be conducted with more consistency. The sympathy with picture making is strong, but only a comparatively few lay themselves out to achieve special merit in that direction. Doubtless the forthcoming Exhibition will bring to light some of the members who are now working in the dark. N.B.—The pun was not intentional.

The South Australian Photographic Society has been practically moribund for some time past. The meetings were poorly attended, and owing to the general lack of interest the committee found it practically impossible to carry on, and subsequently resigned. A new and strong team has taken office and a determined effort is to be made to restore the society to its old-time influence and position. Showing what interest the present committee purpose taking in regard to Pictorial Photography, I cannot do better than give a few extracts from their report, which was presented to the members of the Society at a recent meeting. "The object of the Society shall be:—The advancement and encouragement of pictorial, scientific and technical photography." . . . "We believe that Photography as an end in itself, must necessarily die; but Photography as a means to an end must live and progress until it attains proportions of which now we hardly dare to dream." . . . "The science and art of Photography are dependent the one upon the other. It is evident that the pictorial worker must possess some knowledge of the technical side of photography." . . . "It is the artist worker more than any other who needs to have the greatest technical knowledge and ability." . . . "For those whose tendencies are to the artistic side of things every effort will be made to encourage their endeavours and to lead them into true channels of success." . . . "Your committee intend promoting an international Exhibition of Photography for September, 1907, and intend inviting the co-operation of photographers throughout the world, and they will endeavour to arrange for a loan collection of pictures of master workers. Your committee recommend that in future exhibitions a rigid selection

be instituted, only pictures of decided artistic, scientific or technical merit being admitted and hung. They aspire to make the admission of a picture itself an honor independent of any awards it may be expedient to offer, and they believe that if the works are selected by a careful and competent jury it will tend greatly to raise the status of our work in the community."

The Working Men's College Photographic Club, Melbourne, is doing more to aid its members in the technical branches of photography than any other club or society in Australia. Its aim, so far as the purely artistic side is concerned, is not particularly high, but several of the members show a strong leaning toward picture making, and they are exercising their efforts somewhat independently.

The Northern Tasmanian Camera Club displays a good deal of enthusiasm in its meetings and doings in general, but no fluctuation one way or the other has taken place with regard to picture work. The prominent workers of a few years ago still remain to the fore; and this remark may be equally applied to the Queensland Photographic Society.

Mention must be made of the Bendigo and Ballarat Photographic Societies in Victoria; the Railway and Tramway Camera Club and Broken Hill Societies in New South Wales; the Kapunda Camera Club, South Australia, and Mount Morgan Camera Club in Queensland. The societies are on much the same lines as those in the principal cities. Their annual exhibitions usually attract a good deal of outside attention and some of our best pictorial workers participate in some of the competitive classes.

The principal means of expression used in Australia just now, are carbon and toned-bromide; platinotype being not nearly so much in evidence as it was about two years ago. Gum-bichromate is creeping in, but so far as I have seen has nowhere gone beyond the experimental stage. In making that statement perhaps I ought to except the work of L. W. Appleby, who a few years ago devoted considerable time and study to gum-pictures, but within the past twelve months has been obliged to lay it aside in the better interests of his regular commercial work.

Amongst the professional portraitists more new studios have been opened probably than during any other similar period. This applies principally to the great cities; but to a smaller degree to the country also. Of course with only a slow growing population this has spelt intenser competition; but even here, now that prices are practically at bed-rock, quality must be the chief bid for success.

In the ranks of the amateurs the spreading movement is most apparent. The extension and enlargement of several of our wholesale establishments bears eloquent testimony to the truth of this remark. And out of the multitude of this production we can and do look hopefully for a gradual but sure advancement in the artistic side of our craft. That laudable spirit of emulation without which only a dead-level can be maintained, will surely cause those who are votaries of the camera to produce better work—and many pupils in the nature of things ultimately produce a distinct school—shall we say, Australian in temperament, execution and design ?

The Year's Photography in Spain.

By M. MENDEZ LEON.
Editor of *Photos.*

We said last year that the photographic movement in this country had developed considerably in quite a few years and that the progress was so rapid that in a very short time we should have proficients in the art who would be able to stand comparison with the most eminent photographers of other countries.

This anticipation of ours was confirmed last year and again this year, in which have appeared masters of art like Vilatoba, who was absolutely unknown previous to the Bilbao Exhibition of 1905, where he received the prize of honour, excelling with ease such well known professors as Inigo, Toda and others, who have received awards in many exhibitions.

The person who has thus appeared on the photographic scene is a professional photographer vegetating in a small township of Catalonia who, with but poor material to work with, but possessed of an exquisite artistic taste, has achieved the most brilliant effects. As this was his first exhibition his advent and success created enormous excitement, so much so that our most noted professionals and amateurs crowded to his studio thinking to behold something extraordinary, but simply found a small gallery and an intelligent man, but such an artist that from his mode of treatment and the character of his productions, he is now acclaimed in Spain as the Velasquez of photography.

Some say that he is somewhat gloomy in the selection of his subjects, and doubtless this is true, as the groups forming the subject of his compositions seem to bear the imprint of sadness and grief and impart a feeling of melancholy.

Another surprise was in store for the photographic world at the Exhibition held at Valencia in August, 1906, the most important one of the year, which brought together our most renowned professional and amateur photographers.

This surprise consisted in the award of the prize of honour to Don Vicente Gomez Novella, a gentleman also unknown hitherto, of whom we can say nothing at present, as the results of the exhibition are under consideration at the period of writing and we have no time left to make inquiries. We can also say that he has won, and that like Vilatoba, Toda, Burtillo and others have shown by the work they exhibit a mastery over the most recent and difficult processes of " gum " in one or more tints.

All we have said is a proof of what we have previously stated, that work is being eagerly carried on and new and distinguished masters are

continually appearing in the arena. We do not see in Spain the crowd of amateurs to be found in other countries where hardly a step can be made without seeing men, women and children with camera in hand. No, in our country there are luckily comparatively few of the class of amateurs who take snap shots and give them to professional photographers or to the laboratory of some dealers to develop.

In Spain the amateur generally commences as a boy assisted by an older hand, and from the very first he tastes the pleasure of developing his work, and a hand camera being insufficient he wants one with a stand and he tries and perseveres and overcomes the processes of " gum," carbon, etc., and ends by achieving his object. He who takes up photography simply as a plaything to pass a few idle hours and without any ultimate purpose never buys a camera with a stand, or, if he does, soon gets rid of it as being too inconvenient and heavy and almost or without exception gives himself up to snap-shooting by purchasing a small apparatus such as a Verascope or something similar which packs into small compass and weighs very little. His results are not as a rule exhibited.

Another matter we have to speak about and which we dwelt upon last year is the enormous number of competitions or exhibitions which are held, to such an extent that there is hardly a holiday in any small town or village during which some photographic show or exhibition is not being carried on and any number of people get prizes whose names, however, are not mentioned in the higher class exhibitions. These numerous competitions do not constitute any particular evil because, after all, they act as a stimulus and propaganda in the cultivation of photography, but there is one thing of which many amateurs complain, which causes them to abstain from such exhibitions, and that is the evil custom that all exhibits receiving a prize or being honorably mentioned become the property of the promoters of the exhibition as well as everything exhibited by the same person who receives the distinction.

If, for instance, a person has forty exhibits and receives an honorable mention the whole lot becomes the property of the promoter. Many amateurs have, consequently, declined to accept prizes offered to them. A limit should be put to such exhibitions, and we are glad to see that the Photographical Society of Madrid is thinking of organizing an annual Salon after the style of those held in France and England, according to which an exhibitor may send in whatever he likes, but there is a jury of inspection to reject such exhibits as do not meet the technical and artistic conditions laid down. The exhibitors admitted are given medals of co-operation, their products are allowed to be sold at the price fixed by them, and if they do not do this or do not say that they object to sell, it is understood that the administrative committee shall fix whatever price it may consider the exhibits to be worth, and in the termination of the exhibition the proceeds of the sale will be sent to the exhibitors and the unsold exhibits returned. This is a great advance on what we had before, but we cannot say what the outcome will be as there appears to exist a rooted preference for actuai prizes instead of honorable mention.

The Society we refer to is also engaged on another matter which, if successful, will be the cause of unbounded satisfaction on the part of all lovers of the art in Spain. This is to organize in the National Exhibition of Fine Arts which is held every two years at the expense of the Government, a photographic section. We need not dwell on the immense importance of such an arrangement, as to obtain a medal at such an exhibition would be an official title. Exhibitions would be restricted, the art regulated and given a position which is not granted in some other countries.

Another thing we must allude to and which we mentioned last year is that our photographers cannot compete in foreign exhibitions on account of the difficulties and expense in sending. We know of one intending exhibitor who spent more than 120 pesetas to send six exhibits, only to receive a letter from the Committee saying that they had arrived in bad condition, and another whose exhibits arrived all right and who had to spend as much to get them back after a vast amount of trouble and disputes with the Committee. Then again there is the risk of their not arriving in time unless plenty of notice has been given.

In conclusion we should like to make known a singular fact that, just as there are professionals who do not exhibit, there are also amateurs who by exhibiting have attained such a degree of taste that, prompted by their friends and the pressure exercised upon them, have decided to establish themselves as professionals and have secured the favor of the public in a very short time. In proof of this we may mention Canovas, established under the name of Dalton Kanlak; and Toda under the name of Walter, and the well known Greco establishment carried on by distinguished amateurs.

So much for the position of photography in Spain. Are we to suppose that this movement will be arrested, which as the foregoing remarks show is regarded as an art and not merely as an ephemeral pastime? We think, on the contrary, that from the way in which it is developing, it will become more and more permanent as fresh experience and instruction is acquired. The artistic nucleus is not very great, but it is of excellent quality, and the neophytes of to-day will not be long in taking their places among the best, among the victors in a hundred fights! What does this mean? It means study and experiment.

There are many now working in obscurity without appealing to the public until the test of a severe but impartial judgment gives them the right to do so, when they produce their work and reap their triumph. Therefore in concluding these long and tedious remarks, we say to those of our readers who have been good enough to read them to the end that work has been done in Spain but not on the surface and will not be produced until the worker is assured of securing an honored position.

Farewell till next year, my dear readers, and thousands of successes to my co-workers all over the world.

Western Workers in the United States.

By FAYETTE J. CLUTE.
Editor of *Camera Craft.*

The recent devastation which San Francisco suffered, occasioned the loss of all the papers and data connected with my office, and this inconveniences me greatly in attempting to record the doings of the workers in this territory, as I have nothing with which to assist an already overtaxed memory. In addition to this, the amount of additional work which the destruction of my office entailed has made it impossible to find time to get into communication with those in a position to supply the missing information or even advice that would be available. Still further are my efforts handicapped by the fact that nearly all of the best local workers lost all their effects, and many of them have removed; those remaining having new addresses and being far from accessible in many cases. To add to my difficulty, the small effort which I found it possible to make in order to reach those not affected by the general disturbance, proved almost fruitless, for the reason that they were away from home on their annual summer outings at the particular time which I found available. For this reason I trust that the reader will pardon the shortcomings of this attempt, and accept my regrets that the above explanation is necessary.

At Denver, which bounds on the east the territory generally understood as the extreme West, there is little to record. Thomas A. Morgan (page 117) no doubt continues to hold his position in the front rank of pictorial workers there, much of his most recent work being very effective renditions of landscapes, a pin-hole being used for some of the most serious work. Harry C. Rubincam has produced little new work, but that shown has been of his characteristic high standard. Another acknowledged master of the lens is Mr. Beam, of the same city. In passing, I should say that the Camera Club in that city has amalgamated with a large athletic association, equipped with handsome and commodious quarters, a portion of which has been set aside and fitted up with every requirement and convenience for photographic work. Mr. Morgan is the Kansas and Colorado preliminary juryman for the Third American Salon, and as he is a very prominent figure in club affairs, that exhibition will no doubt show numerous examples of work from his section.

At Portland, to the north, there is little to chronicle in the way of striking productions by the older workers; neither has there been any noteworthy accession to the ranks of serious workers, at least, no new aspirants to photographic fame have attracted more than local notice. The exhibition given last fall by the Oregon Camera Club was remarkable



MENDING NETS.

By Mrs. Eleanor W. Willard.



By Meredith Janvier.



JAPANESE BLOCKS.
By Carle Semon.



PORTRAIT.

By Major C. Puyo.



By Tulloch Cheyne.



ROCK-THWARTED.
By C. J. King.



OCTOBER.

By Fred Judge.



QUIET WATERS.
By J. E. Greene.



AN OCTOBER MORN.
By E. J. Jarvis.

for the large number of beautiful carbon and gum prints shown; in fact, prints in these and kindred processes dominated the exhibition, and as a rule were of large size and of the finest technical quality. This speaks well for the thoroughness of these workers, and this tendency in connection with their seeming determination to improve the artistic quality of their work, leads us to feel that much may be expected from that quarter by another year. The prints shown were not only excellent examples of perfect technique, but were of a uniformly good pictorial quality, above the average to be expected at a purely local exhibition. If memory does not fail me, the principal collection, both in number and merit, was the work of George F. Holman (page 152). Henry Berger, Jr., showed some fine landscapes, J. A. Haran some striking portraits, and Harry Smith was represented by pleasing atmospheric portrayals of both marine and landscape subjects. Fred H. McClure, W. D. Smith, and John V. Reed are others whose names I recall as being well to the fore with masterful work. Others there were, but at the moment I am not equal to the task of recalling their names. Will H. Walker and Miss Bertha Breyman (page 145), Cora T. and Will H. Walker (page 119), and O. M. Ash, all prominent Portland workers, were not represented. Myra A. Wiggins, of Salem, Oregon, continues her usual strong line of endeavor, and Helen P. Gatch, of the same city, will have much new work to show on her return from her summer home. Both of these enthusiastic camera devotees were reached by a letter forwarded with some difficulty, only to secure the information that they would advise me of their success on their return to Salem. Before leaving the northern part of the territory, I should not neglect to note two workers in Tacoma, Washington, who have produced some very effective pictures, namely, Wayne C. Albee and Judge Charles Bedford. Their addresses were secured too late to enable them to comply with my request for pictures, and the few examples which I had seen were in the hands of local residents who had left the city, and for that reason were unobtainable.

From the southern part of California there has been but little really pictorial work in evidence. R. S. Requa, of San Diego, a busy business man, has found time to do some excellent work, but not the time to do more than produce straight prints from his small negatives. These have shown conclusively that there are great possibilities in his work, were an elastic medium and larger sizes available. Ethel Phœbe Bailey, of Hollywood, has done some effective work, and as a prominent member (and the only photographic one) of the Arts and Crafts Guild of Los Angeles, has sustained the reputation of photography as an artistic means of expression in a most effective manner. A recent address delivered by her before that body was received with many expressions of appreciation.

Coming closer to the metropolis that was, and that is again to be, Annie W. Brigman, of Oakland, has improved upon her past good work by a series of striking compositions, in which figures play an important part. Strong almost to the point of daring, they are still so full of poetry and imagination that only their power to please the higher artistic sensibility is apparent. Mrs. Brigman has been made a full fellow in the

Photo-Secession, an honor which she does not share with another Pacific Coast worker. Another who has given material support to the enviable reputation of the cities across the bay for artistic work is Mrs. Hana Robison, of Berkeley (page 131). Some of her most recent productions excel even the good work with which she has gained recognition in the past, and even better work can be confidently expected from her. A new candidate for pictorial honors is Emily Pitchford (page 131), of the same city. Several of the local workers have taken up their temporary quarters in Berkeley, including Oscar Maurer, Adelaide Hanscom, and others. These two latter lost practically all their negatives, and for that reason have but little to show at this early date. Miss Hanscom's wonderful work in illustrating Omar Khayyam has been presented to the English workers in the pages of *The Photographic Monthly*,* and in this country it has received the highest praise from art publications and art critics of every school. Even the work which she has been able to produce since the destruction of her studio in this city, bears the stamp of that strong and imaginative quality which dominates her pictures. Oscar Maurer has been devoting his time and talent to the, to him, most congenial occupation of delineating child life and portraying the elders amidst their home surroundings. His results in this direction have been of the highest order, and the pictorial quality of the work produced has been such that this class of subjects will no doubt dominate Mr. Maurer's work as exhibited in the future. Laura Adams Armer should not be overlooked in mentioning the colony across the bay. While this most artistic worker could hardly have relinquished her allegiance to the camera, like many others, the lack of inviting opportunity of placing her work on exhibition has prevented any definite knowledge concerning her latest productions being available, except to those most closely in touch with her work. Edgar A. Cohen, of Alameda, has been making some effective and most pictorial renditions of the ruin and devastation which visited this city, and his series of negatives depicting the out-of-the-way beauty spots of California have been so in demand that he has been compelled to restrict the sale by giving one of the most conservative art dealers of this city the exclusive right to sell them. O. V. Langa (page 104), another Berkeley worker, whose charming flower studies have been the despair of less skilful camera users, has also secured some very characteristic work amid the ruins and refugee camps, pictures that compare favorably with his well-known efforts at depicting the individuality of the beautiful grounds of our two great universities at Berkeley and Palo Alto. Before exhausting the list of out-of-town workers, I must mention Dr. Wilhelmij (page 158), who is now located at Spreckles, where his scientific researches on soil conditions compelled his removal. He has made but few negatives since the fire, in which he lost everything of a photographic nature, and as he has lacked time to equip himself for the production of satisfactory prints in his favorite medium, but little has come from his hands.

Coming down to our local workers, Dr. Arnold Genthe lost everything, with the exception of a few of his smaller China-town negatives, and

* July, 1906.—Eds.

W. E. Dassonville fared even worse. Blanche Cummings, F. C. Bangs, George L. Holmes, Charles L. Townsend, Herman S. Hoyt, Gustav Eisen, Grace Hubley, and a number who have been prominent in both local and Eastern exhibitions, saved little or nothing from the flames. Hardly a single worker of more than local fame escaped the loss of all their negatives and prints, with the exception of Frances Thompson, whose studies of Chinese child life have such an enviable reputation. Of those burned out, Dr. Genthe is fitting up new quarters in the unburned district, and has already secured a large number of striking portrait studies in his usual characteristic style. Mr. Dassonville set out immediately for the Yosemite Valley, and the season being an exceptionally favorable one, he has secured a series of negatives depicting the vastness and grandeur of the scenery there, which he alone seems able to portray with more than a hint at the actuality of the delicate colorings, the mystery of the shadows, and the charm of the distances. Dr. Eisen was and is still abroad; Mr. Bangs immediately went to New York; Miss Harvey removed to San Diego, and while the others are all here, there have been more important affairs to engage their time. Another year, I am confident that there will be much progress to report, particularly as so large a portion of the workers in this part of the country are as unhampered as to style as they are daring in the full rein given their individuality. As their work heretofore has been characterized by a strength and originality perfectly in keeping with the pioneer spirit that is so great a part of the West, so their work in the future will be free and untrammelled. Even should it not show an advance equal to the expectations that past achievements justify, weakness is a fault of which their work will not be guilty.

Before closing this summary, I must make brief mention of that historian-photographer, E. S. Curtis, of Seatle, Washington, who is perhaps more in the eye of the public at the present time than any other photographer in this country. Mr. Curtis possesses, beside a highly developed artistic temperament, every attribute constituting a genius. From the time he first conceived photographing the American Indian he has carried on the work in spite of great difficulties and, when finished, it will be the most complete and comprehensive history of the Red Skin ever undertaken. Mr. J. P. Morgan recently placed a fund of $75,000 at his disposal to insure the completion of the work.

Sacrificing home and comfort he spends a great portion of each year in camp with the more conservative, the more primitive, Indian. With him he visits the historical places and photographs him in the most wildly picturesque spots. He gets the atmosphere of the native haunts, the industries, ceremonies, games, pastimes and home life. Gaining the confidence of the Indian, he gets from him historical narrative, traditions, legends and songs. His illustrated lectures have been well received by the ethnologists and are very interesting to the general public. Mr. Curtis well deserves the title bestowed upon him, "The Photo-Historian of a Vanishing Race."

The Work of the Year.

A FRAGMENTARY RETROSPECT; WITH SOME CANDID COMMENT.

It was a curious coincidence that no less than three of the writers in our last volume, each independently inspired, should point to the danger of creating a class of "exhibition photography," consisting of pictures unsuitable for the ordinary room. It is an interesting fact, in view of these warnings, that some of the most successful exhibitions of the past twelve months should have taken steps to bring their galleries into accord with the conditions of the ordinary home room. The Austrian and German exhibitions of the highest class have been experimenting in this direction for some time, and a view in the Austrian Exhibition of 1905 (page 96) will give an idea of the arrangements. Dividing the space into alcoves, like small rooms, they find some of the conditions,—relatively small groups of pictures, and opportunities for sidelight and shadow,—which we appreciate in the ordinary dwelling-room, but miss under the strong top-light of the conventional picture-gallery.

The latest step in this direction, and the most thorough, was the institution of The Little Galleries in New York, where three rooms of ordinary size were selected and managed by Stieglitz and decorated by Steichen (see pages 140 and 146). The exhibitions were kept small, and each was devoted to the work of one or two exhibitors or to selections from several members of the Secession. As to the success of the experiment we are able to quote the well-known critic, Charles H. Caffin, writing for the October issue of *Camera Work*, who says:—

"First of all, a tribute to the manner of showing. I have never seen an exhibition presented with so discreet a taste, even by the Viennese and Germans, who are adepts at such *ensembles*. The management, in this instance, reserving to itself the privilege of showing what, when, and how it chose, was in the unusual position of having nothing to consult except its own sense of fitness. It could avoid superfluity, and exclude discord. But the secret of its discretion—and it is worth making a note of—consisted in adopting the photographic print itself as the unit of the scheme of arrangement. This sounds obvious enough, but observe the result of conforming to it logically.

"For the present I assume, what I will later discuss more fully, that a photographic print has certain characteristics in common with etchings and engravings. It is another version of black and white; can not without loss of quality be indefinitely enlarged; is, indeed, most effective

when it does not exceed some thirteen by seventeen inches; and, in its character of being small and choice, is out of place in a crowd. Now, if this is so of the unit, clearly the multiple of it—the *ensemble*—should be characterised also by choiceness, reticence, and an absence of crush. It is so in The Little Galleries.

"Each of the three rooms is small and low; the walls covered with some material that leaves an impression of pearly grey, or greyish grass; a shelf running round to mark the 'line,' and below it curtains of a slightly lower tone than that of the walls; here and there the accent of a piece of Japanese pottery, a flowering spray, a morsel of sculpture—objects that lend spots of piquancy to an arrangement which eludes your observation, and keeps modestly in the background. Against it, of course in a single row, the prints were hung at wide intervals, so that, as you examined each, it was quietly detached from all its neighbors; you saw it secluded in an amplitude of delicately neutral margin. However, the value of such detachment was not realised for the first time here; it is, in fact, what every intelligent hanging-committee, if allowed a free hand, would attempt. Recently, however, I have seen a massed exhibition of the same prints in three galleries of the Pennsylvania Academy. Here again they were detached on walls hung with quiet drapery. But the rooms were lofty and comparatively large, and one felt that in the vacancy individual prints did not adequately find themselves, and that the total effect was somewhat tame and barren. One came away convinced that photographic prints, as well as etchings and engravings, have not the decorative assertion that is necessary to clothe large spaces, but should be seen in groups, either in little rooms, or in larger ones divided into alcoves."

An important feature of the year's activity in Britain has been the growth of departmental and "one-man" exhibitions. Very notable examples, at the house of the Royal Photographic Society have been the Coburn exhibition, with the George Bernard Shaw "introduction," and the show arranged by J. C. Warburg for the Postal Camera Club.

Another very popular series of shows has been arranged in "the little galleries" of *The British Journal of Photography*. The first, dealing with photography in colors, was, as might have been expected, almost phenomenally successful; and it is satisfactory to know that the bulk of its exhibits have been added to the permanent collection of the R. P. S. A very useful, interesting show was made, under the same auspices, by R. Dührkoop, of Hamburg, followed by the beautiful technical work (animals, fruit and flowers) of Henry Stevens, and by a joint-collection of portraits by Mrs. Julia Margaret Cameron and her son, H. H. Hay Cameron.

In the provinces, one-man shows have been numerous. Liverpool had the reversion of the R. P. S. exhibition of Coburn, who went for a few days to the "second city of the Empire," to make a few studies of its docks, which were revelations even to its own people when included in his exhibition. Exhibitions by members followed, concluding with the work of Charles F. Inston from September 1st to 15th, and of F. K.

Glazebrook from September 18th to 25th. While all the shows were most valuable, a particular interest attached to that of C. F. Inston, the first of the modern generation of Liverpudlians to make a name of world-wide note, and the one who has been responsible not only for the one-man shows, but also for the greatly successful international exhibitions of the past few years in Liverpool and Birkenhead. Several other provincial societies have had one-man shows, one of the most notable being an exhibition in Nottingham of the pictures of Arthur Marshall, A.R.I.B.A., F.R.P.S.

An exhibition which rather unexpectedly developed some characteristics of a one-man show was this year's exhibition of the Strassburg Club. Though two members showed seventy pictures each, and one had a hundred and five, Professor van Jan, with his two hundred frames, varied and striking subjects, and great sizes, fairly dominated the exhibition, just as he did with the catalogue-souvenir, in which no less than twenty of his pictures appear amongst the thirty-five which are reproduced. This prolificacy of Professor van Jan is at the same time his strength and his weakness. His nearest counterpart in England is Dr. Grindrod, but van Jan goes far beyond any Englishman in his immensity of output, his variety of interest, his audacity of conception and attempt. From his two hundred pictures one might select twenty which would be a good five years' work for an ordinary (or even a moderately extraordinary) man. And the twenty, spread over five years, would give a worthier conception of a master-mind behind them, than can be given by the whole two hundred. The man combines the powers of a Titan with much of the energy and some of the irresponsibility of a cyclone. He plans more in a year than anyone could achieve in a lifetime. By his undoubted genius he half conquers, in a first rush, many things that no other man would dare to attempt; but too often the half-conquest seems sufficient, and instead of working to convert the thing into a triumph, he moves on to the next object, be it a walled city or a windmill. Such energy and causality would be splendid if distributed over a whole school of men. It would cause a great awakening of dry bones if it could be infused into half-a-hundred of the ordinary unambitious second-rate and third-rate pictorialists. But when it is all bottled up in one man, it is almost as likely to lead to disaster as to success. It is not without significance, that out of many daring subjects, full of varied interest, the one selected for these pages should be a simple open-air sketch-portrait of the Professor's wife (page 102), a simple essay that stands out on account of its very ease and restfulness, from so many masterful successes and masterly failures. In portraiture, in portrait-genre, in still-life, in animal portraiture, and in purely decorative essays Professor van Jan has shone. But he has not exhausted, or nearly exhausted, his possibilities in any of them. His latest and most ambitious work is the study of the nude amongst the grandest scenes of nature. The corpse of a drowned maiden with a background of raging main; startled bathers with the whole grandeur of the Alps for a background; a mountaineer amid jagged peaks, clad only in an alpenstock and a fillet for the hair;—

these are the subjects to which the Professor's time is being devoted, and, frankly, we think he is attempting the impossible, trying to combine the incompatible. At the same time, if anyone *can* make success with such material, van Jan is the man, and it is because we realise his great ability that we devote this amount of space to him, and counsel him to return to some more possible attempt, with steadiness and persistence.

An excellent work done by the Photo-Secession was the arranging of an exhibition for the Pennsylvania Academy of Fine Arts. The list of exhibitors (with their number of pictures, when more than one) is interesting: Yarnall Abbott, 4; Craig Annan, 9; Jeanne E. Bennett; Alice Boughton, 4; Annie W. Brigman, 2; John G. Bullock; Sydney Carter; Alvin Langdon Coburn, 6; Robert Demachy, 8; W. B. Dyer, 4; J. Mitchell Elliot; Fredk. H. Evans, 6; Herbert G. French, 2; Hugo Henneberg, 3; D. O. Hill, 10; Th. and O. Hofmeister; Gertrude Käsebier, 8; J. T. Keiley, 3; Heinrich Kühn, 9; Celine Laguarde; R. le Begue, 3; Helen Lohman, 4; Chas. H. MacDowell; Wm. J. Mullins; Frederick H. Pratt, 3; C. Puyo, 3; Sarah C. Sears; George H. Seeley, 4; Mary R. Stanbery; Eduard J. Steichen, 10; Alfred Stieglitz, 5; Edmund Stirling; Hans Watzek; Clarence H. White, 9; S. L. Willard.

Not only the exhibition, but also the poster was a most noteworthy thing. Printed in black on yellow and surrounded by a broad belt of gold, it was effective in a way that is only faintly suggested by our reproduction on page 15. The basic design is by Eduard Steichen, and won the prize in a competition arranged by the C. P. Goerz Optical Co. for a photographic design for a poster. Which, by the way, reminds us that the Royal Photographic Society has adopted a new and effective design for a poster to advertise its exhibition, and has been criticised because it did not demand a photographic design in its competition.

One of our greatest disappointments this year has been the work of the Salon Club of America, from which we have had the opportunity of seeing a very large quantity of examples. If we were less interested in the organization, or if we felt that either it or its members were hopeless, we would not devote space to the matter, but we feel that a word of warning is necessary. The tendency that we think we see, is one we have often noted in individual workers, and sometimes in whole schools,—a tendency to over-production, quantity rather than quality, and a relaxing of that self-criticism which is essential to success. A sportsman sometimes loses his head and begins "firing wild," and the same sort of thing sometimes occurs to picture-makers. The impression we receive from the collection of works in question is that neither the individual workers nor the officers have done enough selecting. Nowadays, a man's success depends almost as much upon the fewness of his rejections as upon the number of his acceptances, and good works mixed with a number of commonplaces have not nearly so good a chance of acceptance as if they stand alone.

The Salon Club has a responsibility to the world, as well as to its members, for though it is not responsible for, or to, the American Salon,

it is so intimately connected that the careless casual world is apt to confuse one with the other. And while the Club, *per se*, is a matter for its members alone, the Salon stands for the great principle of a free field for all would-be exhibitors, and therefore is, or should be, interesting to all pictorial photographers. Wherefore we urge upon the Salon Club men a drastic winnowing, and a stern pruning; a refusal to send out any single subject "on the off-chance." In art, the rule for the exhibitor must be: "Judge, that thou be not judged; reject, that thou be not rejected."

The Second American Salon was allowed to pursue a normal course, without the perfervid opposition that assailed its first year. It seems to have done considerable good and been very much appreciated in the half-score of great cities to which it was sent. The fact that its greatest awards came to the old countries, to Mrs. G. A. Barton, Guido Rey, Alfredo Ornano, and W. Clayden, is significant of the broad mind of the jury; and perhaps, also, of something more. Of one hundred pictures, by twenty-seven exhibitors, sent from England, sixty-seven, by twenty-three exhibitors, were accepted, which was a very much larger proportion than obtained in the exhibition generally. This seems to suggest that the Britishers use the faculty of self-criticism more than do some of the other entrants. This is quite natural, for only those who fairly know their own powers are likely to send their work three thousand miles, while anyone may send to an exhibition near home.

Acting on our principle of giving a fair field and all the support in our power to every worthy effort, we undertook to receive and forward the British work for the Second, and are doing the same for the Third American Salon.

During the year we have been privileged to introduce to British photographers two notable pictorial workers: Paul Pichier, of Vienna, and Adelaide Hanscom, of San Francisco, with reproductions of their works in the May, June, and July issues of *The Photographic Monthly*. The October issue has an appreciation of a distinctly lesser worker, but still one whose output is most interesting—J. C. Lee, of Ashbourne; and almost every issue has contained examples of pictorial work which should be very usefully suggestive. Paul Pichier will, we believe, be represented both at the R. P. S. and the Salon, and two of his examples are reproduced (in all too small size) on our pages 96 and 110. Miss Hanscom suffered in the great disaster of San Francisco, barely escaping with life, and losing all else. Like many another photographer, and thousands of other craftsfolk, she began life anew, full of hope and confidence, while the great ruin of the mighty city still tottered and smoked. More than one of our examples this year are from people who faced the future with little more than a single suit of clothes in the whole world, only a few months ago, and two of our pictures deal with the scenes of desolation. Langa's on page 104 has a touching frankness and simplicity, but Miss Hanscom (page 157) has managed to suggest most poetically a grief and pathos which is not hopeless. In its way, this capture of the soul of a bronze figure has some suggestion of the decorative-symbolic vein that runs



THE CRYSTAL STAFF.
By Henry Hall.



PORTRAIT.

By H. Mortimer Lamb.



PORTRAIT.

By Fred Radford.



FOXGLOVES.
By Aubrey Harris.



HOMEWARD.

By Adolf Petzold.



SUNLIGHT AND SHADOW; MONT ST. MICHEL.

By Frederick H. Evans.



AN AUSTRALIAN.

By Ernest Gall; Adelaide.



WINTER MIST.

Copyright. *By J. Kauffmann; Australia.*



A WAYSIDE INN.
By William Rawlings



PORTRAIT.
By Will A. Cadby.

through Miss Hanscom's masterly illustration of The Rubáiyát of Omar Khayyam, from which we took examples in July.

Spain has made notable progress (or the better workers have come to the front) in the past year, and the examples we reproduce go far to support the claims of Mendez Leon, who writes on Spanish work. Australian work, too, has made great strides, as can be seen by anyone who regularly scans the *Journal*, or the *Review*. Whatever the Colonials may have said—and they did kick against the pricks pretty strongly—about the travelling collection from the Affiliation, some of them are realizing that there *is* something to be learned from the work of older (photographically) lands. They are realizing that the difference between gloom and sunshine is not the only difference between the everyday sharp-all-over work, and some in which, for a time, they could see little save fuzziness. A picture is not bad because it is sharp-all-over, nor good because it is "fuzzy," and no one who even pretends to be a critic ever suggested either claim. Regard for composition, regard for harmony of tone, regard for what are vaguely called "the unities," are all becoming increasingly apparent in the work from the Antipodes; to an extent which we cannot sufficiently illustrate. A little more attention to the dignity of the individual print, insisting on adequate size, suitable printing process, and harmonious mounting, will bring several Australians to the point where they may be sure of R. P. S. and Salon honors each year, and we remind them that we shall always be pleased to receive pictures for our own selection, and deliver them to the exhibitions on their due days. Also, that foreign and colonial exhibits need not be framed, but if accepted, will be framed by the exhibitions.

To deal now with the pictures that have reached us for selection, and taking them in the alphabetical order of the artists' names:—Stimulated doubtless by the admitted success of an exercise in movement last year, A. J. Anderson has sought to achieve a good result in a similar task. In his previous theme, a locomotive-engine at the moment of a sudden check afforded a good pictorial opportunity, and now the worker has gone to the sea for a freer experiment. *Motion* (page 132) well bears out its title. The shapely skiff certainly conveys the sense of gliding over the waters. The exercise, further, is atmospheric, and a telling point of view makes the composition effective. As usual, J. Craig Annan's work is anticipated with the keenest interest. He is of the band of British exponents of photography in the field of exploration. Their art knows no such word as standstill. It is they who are continually lifting their craft to a higher plane. The garden portrait of the painter *R. Macaulay Stevenson and Jean Stevenson* (page 95) is of extraordinary technical skill, overcoming many difficulties in *plein air* portraiture. The modelling of the two heads is beautifully scaled, and the scheme is a triumph of gradation in the gamut of light and shade. It will be interesting to see this work again when it hangs at the Salon. Seeking relief from his decorative portrait studies, W. Smedley Aston has rendered truthfully a well chosen scene *In Normandy* (page 106), a limpid pool reflecting with mirror-like accuracy the objects on the banks.

H. Walter Barnett is again represented by a sparkling, if mundane, portrait, *Mlle. de Lorière* (page 81). No ambitious achievement is here intended. The worker has set out to perform a light and graceful task, and he has done it well. On the other hand, the indefatigable Mrs. G. A. Barton imposes on herself the weightiest burdens. The problems of light make a fascinating appeal to her, and the field of portraiture which she entered only a year or two ago has almost lured her from the poetic studies which first brought her into fame. Yet her certain advance compensates us. Her portraits are becoming masterpieces in the *nuances* of light and shade, and it would be hard to find a fault in the rich gradations of tones of the portrait *Little Paul* (page 2). On a former occasion it was stated that, in appreciating the beauties of Mrs. Barton's studies, one ran the risk of comparing great things with small, but again it can be repeated without fear of exaggeration that it is impossible not to feel here a portion of that admiration which is aroused when standing before some luminous head painted by a great master of modelling. In a few exercises this year Mrs. Barton has endeavoured to portray a group of figures. These are generally of a high order of promise; *Sisters* (page 156) being especially of subtle accomplishment. Uncertainty in the rendering of the profile of the youngest child prevents a complete success. As heretofore, further mention will have to be made of Mrs. Barton's other works.

A decided advance is shown by J. C. Batkin in a suffused study *With Breeze and Tide* (page 98), although in some of his exercises he still affects the results of faulty wash drawings remarked upon last year. *'Ware Cupid* (page 130), by Curtis Bell, has been made the vehicle of a pleasant little fancy. Really, the composition is a carefully registered exercise of figures in a wood flecked by light, but a Cupid with his bow has been posed against a tree, and from his ambush is preparing to shoot an arrow at an unsuspecting pair. The experiment in make-believe is undoubtedly successful, but would-be imitators of the subject should be warned against attempting it without the necessary feeling for light. A series of white-washed Cupids in coal-black woods is a forbidding prospect. Even the setting of Gino Belotti's *Loneliness* (page 78) is not suitable for a mythological grouping, albeit the worker, who has long been known to readers of these annuals, has made a well-toned study of his regiment of trees near a woodland stream. Perhaps on no previous occasion has a better opportunity been afforded of judging the merits of Jeanne E. Bennett's output. The works sent to the offices of *Photograms of the Year* are of uniformly high accomplishment, and, in choosing the *Little Peasant Girl* (page 82) for reproduction, one is confident that this well-known American artist will be rewarded with many new admirers. The poetic landscape strikes us as being one of the achievements of the year in its beautifully-sustained atmospheric scheme. Nothing disturbs the vision, and it is satisfactory to find that the fine effect of unity has not been diminished in our illustration.

As the photographic historian of Indian life, Shapoor N. Bhedwar is much appreciated, and the graceful portrait *Roses* (page 112) forms another

addition to an artistic gallery of portraits. This year W. R. Bland has eschewed panoramic landscape and has endeavoured to find success in a similar field to that which brought him the superb " Moorland Cottage " in 1902. We cannot say, however, that this *A House of the Moorland* (page 65) renews the previous triumph. The moon-lit road is too insistent and there is little articulation in the deep shadows. From a less distinguished man the subject would have come as a surprise probably, but as we have often made it clear, every worker raises a standard against himself, and it is impossible to forget previous records when judging the examples of the best men. A profile *Portrait* by Georges Besson (page 116) is from a newcomer to these pages, and shows a certain cleverness of light-management disturbed, however, by a stalactitish background and a garishly white hand.

Ernest G. Boon on the present occasion does not cause us to " let go the painter " in eulogy, as we were gladly impelled to do in 1904 when confronted with that memorable study of " The Convalescent " (see page 59, *Photograms of the Year 1904*). Yet the pair chosen for reproduction have much to commend them to our attention. A little higher scale of tone in the charmingly posed figure of *The Injured Butterfly* (page 128) would have greatly improved the effect, and the quaint mystery of the child-portrait *Geraldine* (page 77) would not have been diminished if raised a key or two. This portrait arrangement is of quite original simplicity, and Dr. Boon might attempt it again. It is highly probable that others will be attracted by his scheme, so that he might with advantage develop his own discovery. A placid landscape by Bertha Breyman, *Tidelands* (page 145), shows commendable knowledge of tone, and an interior by Joseph Byron, of New York, has merits of decorative treatment. The grey-robed figure in this *Hedda Gabler* (page 100) is well posed and toned, but in connection with the title, it is permissible to question whether Ibsen had in his mind's eye the ornate room here shown. As an interior with figure, *pur et simple*, the work succeeds by itself, and as an example of flash-light work it is superb. A few Spanish photographers are represented this year in these pages. *La Cubana*, by Gerardo Bustillo, is the first to be noticed, by the accident of the alphabet, and the type chosen has been fairly well portrayed. The dank black hair affords no chance of gradation, but the mistake has been avoided of not differentiating it from the background. Carine Cadby's dainty trifle *Shepherds' Clocks* (page 160) is literally as light as air and is a miniature *tour de force* in technique. As a specialist in the garden of childhood, Will A. Cadby has made many tender experiments. *A Portrait* (page 52) of a small child, as usual, shows keen observation and an almost perfect tonal command save in the hands—a defect somewhat exaggerated in our reproduction. Another worker who sticks to his last is H. R. Campion, who attains a good standard agreeably illustrated in the well lighted theme *The Cloister Window* (page 115), which has the advantage of a beautiful and unexpected subject, coming with all the surprise of a discovery. The second of our Spanish contributors, Antonio Canovas, is quite evidently under the influence of his countryman, Goya.

The *Muerte del Mystico* (page 159) has the real tragic grip, and has been very dexterously lighted in order to bring out the full force of the dramatic moment. The subject wins a success of its own, and questions of taste need not arise, although, by those to whom subject is everything, those questions will not remain unexpressed. A Canadian, Sidney Carter, in *The Sisters* (page 149) was apparently animated by a desire to present two portraits in varying planes. Judged separately each result is clever, but pictorially they do not unite, and the figure on the left becomes ghost-like. Tulloch Cheyne continues in his amiable studies of Nature as he finds it—straightforward, concrete and direct. *Derwentwater* (page 33), therefore, by ringed-moonlight, as Mr. Cheyne has rendered it, does not call for a sonnet or an ode, but is the plain fact with emphasis laid on the moon spots on the face of Derwentwater.

At this stage only a passing reference can be made to one of the contributions of Alvin Langdon Coburn, who last year made such a remarkable advance. *Trafalgar Square* (page 19), viewed from the edge of the fountain basin, is a photographic study of much subtlety, and the point of view taken is the ruling cause. Atmospheric space is suggested with the nicest tonality, the values of the architectural and monumental accessories being adjusted with perfect certitude. It is the kind of exercise which an artist performs "to please himself," and it remains for the student to examine it closely and learn the lessons which can be derived. Last year occasion was taken to comment upon an emphatic landscape composition by W. E. Dassonville, of San Francisco. That this worker can be found in another mood is proved by the portrait of *A Child Reading* (page 153), in which much delicate registration appears. The whites of the dress should nevertheless have been gradated.

As in the case of Alvin Coburn, the work of Robert Demachy will have to be further discussed. At present we have before us two examples. The first, *In the Woods* (page 111), is one of those scientific experiments —an essay in oil—over which the fretful photographer, with faith to move mountains, ponders in delight. The street scene from an etched negative (page 121) is another noteworthy addition to M. Demachy's numerous gallery of pictorial scenes. If this worker's peculiar gift has to be named at once, it is that he possesses to an extraordinary degree Corot's sense of knowing the right time and place for his art—the when and where to sit down. The people unaccustomed to such work as M. Demachy's can scarcely believe that his photographic compositions are actual, so pictorial is the result. Now and again, as in the Montmartre scene last year, he is at the mercy of some accidental disarrangement, but this etched negative view is a pictorial triumph in its choice of time and place. A New Zealand contributor, F. J. Denton, sends a good portrait of a rugged model, *Time's Impress* (page 119), and May Donaldson's study, *Hielan Laddie*, is a very promising exercise in open-air portraiture.

New to these pages is some finely conceived work by C. van Dühren. Of exceptional achievement is the portrait of a lady seated by a window and therefore in the passage of the light. This is a most carefully

reasoned result. The modelling of the face and neck is true. In fact, the various problems set have been fully mastered. The portrait seems alive, and we give a cordial welcome to it. The group of three men accompanying it (page 79) suffers somewhat in translation, but it shows enough to prove that Mr. van Dühren is a force to be respected. One cannot help noticing a kinship in his methods to those of Furley Lewis. Doubtless another opportunity will be presented of commenting on the work of R. Dührkoop, who made such an impression at the Salon last year. Before us is the portrait of a marine-painter caught in a natural and characteristic pose (page 130), and in the light by which he paints. This is stated with deliberation, as, in the past one has seen portraits of artists, brush in hand and palette also, but in the light of a coal-cellar illuminated by some dark-lantern.

The Shortening Winter's Day (page 120), by Dan Dunlop, is an unmistakable improvement on this worker's former efforts, and it is a compliment to say that it shows that the lessons of J. M. Whitehead's landscape examples, consciously or unconsciously, are profiting others. In the past, fleets of yachts used to sail into exhibitions. Latterly the rows of becalmed racers have been absent, and J. W. Eadie is apparently determined to revive our memories. Suffice it to add that *Hung up at the Line* (page 68) fulfils its purpose. It is pleasant to welcome again a portrait by Rudolf Eickemeyer, who has in the past been represented by so many engaging studies. This *Girl with Violin* (page 117) exhibits all the charm of tonal arrangement associated with the artist. There is no false note in the scheme. A preliminary inspection of the architectural studies completed by Frederick H. Evans this year leads one to the conclusion that, notwithstanding the quality of preceding years, the general standard reached this time is even higher. Doubtless, Mr. Evans will be the first person to wish to learn our reasons for this expression of opinion. They are briefly that, in each exercise demanding a different treatment, he has reached his previous best standard. The three examples chosen for illustration readily sustain the force of this argument. In the open-air view of Mont St. Michel, entitled *Sunlight and Shadow* (page 49), we do not remember any work, even by Mr. Evans, excelling this in atmospheric truth, in precision, in breadth, in detail in shadow. Descending into the crypt of the *Salle des Hôtes*, we find similarly the cool light and air of the place, the sense of spaciousness, truly conveyed. Lastly, in the *tour de force* of rendering a single object so that it combines the accuracy of an architectural drawing to scale, with the beauty of artistic vision, we challenge Mr. Evans or anybody else to produce a better result than that displayed in the *Font, Binham Priory* (page 101). From a number of tastefully arranged portraits by Ernest Gall, a vivaciously treated study of a much-begowned lady is chosen (page 50), and J. E. Greene's sedgy lake-scene, *Quiet Waters* (page 36), if revealing no new landscape beauty, is quietly effective. A. S. Goss, a Canadian, sends a very winsome *Portrait of a Child* (page 141), which bears out the promise discerned by his fellow workers. The composition is a blend of the methods of Clarence White and Will Cadby, although by this it must not

be inferred that Mr. Goss has been influenced by either. We simply do not know, but wish to give credit to Mr. Goss for a remarkable performance. The mystery and wonderment of a child are here expressed, and, as for the composition being cut down so as to show the nurse only as a white skirt and holding hand, we defend it cordially. That is as much as the child itself sees, and helps the spirit of the theme.

The Meadow (page 123), by W. T. Greatbatch, does not tire us, because natural beauty truthfully set down can never weary the eye. The reservation which we wish to make is that Mr. Greatbatch's great powers are too long confined to a single love. Once again the cry goes up for something to remind one of his 1899 "The Day's Work Nearly Done." On the other hand, Dr. Grindrod spares no effort to attest his versatility, and the products of much well-directed industry have been in abundant evidence this year. First, it is necessary to make an *amende*. In the last Annual, exception was taken to the title of a work of his, *Sea Urchins*. A small point was made of the fact that the urchins were bathing in a river. As the work should have been called *Companions of the Bath*, the objection must be withdrawn. From the numerous series seen this year, *Sunshine after Rain* (page 79) is chosen for its well-considered gradation of tones, and therefore for its truth. In another exercise, *A Family Forage* (page 118), sows and sucklings in an umbrageous field make a spirited group. Altogether, the series is of an excellent level of accomplishment.

It is with sincere pleasure that one hails the *Sunrise, Belfast Harbor* (page 68), by J. M. C. Grove. This worker has so frequently been scathed in these Annuals for his studies of funereal gloom "in the twilight, in the evening, in the black and dark night," that a really luminous exercise from his hands must be heartily welcomed. Yet it must not be forgotten that in 1903 he went into the light and showed the true strength of his observation. Proper eulogy was then made of those efforts, and it is gratifying to be able to give even greater praise to this superb Turnerian effort. Reproduction of this delicately suffused atmospheric scheme does not entirely rob it of its beautiful message, and the result is one that will linger long in the memory. By it, certainly, must Mr. Grove be judged in future, and we shall continue to fulminate against any bat-flights into the night. The *Port à l'Anglais* (page 104), by A. Hachette, before us, is not one of those color-experiments denounced last year, but is a direct river view seen from near under the canopy of a bridge. Of a certain added topical interest is Adelaide Hanscom's *Ruins of San Francisco* (page 157), although the ruins are by no means numerous. Miss Hanscom has really conveyed her meaning by portraying a bent and massive bronze figure on the margin of an artificial pool against a bleak background. The *Nude Study* by her of a very young child is agreeably posed, but suffers from defective toning of the hands. Last year special mention was made of a piece of clever child-portraiture by Henry Hall, of New Jersey. Again is success obtained in the delightful *The Crystal Staff* (page 45), the portrait of a little girl against the sunlit wall of a room. In its way, the study is reminiscent of an early Clarence White, and praise must unreservedly be bestowed on a work of grace and charm in composition

and lighting. Aubrey Harris, too, whose power to render a decorative landscape and figure study was admitted last year, continues to show possession of this gift, as evinced in the reposeful setting, *Foxgloves* (page 47). These qualities are owned by H. Hendrickson, whose *Childhood Days* reminds one of the technique of the late H. P. Robinson. A special note of commendation must be added for the surprising grace of the two girlish figures seated in the foreground of this work. *The White Horse* (page 156) is not equal to the standard of this, but helps to give a better idea of the range covered by a gifted photographer not hitherto illustrated in these pages. A veteran exhibitor as regards this Annual is W. A. I. Hensler, and if some will not find the materials for the subject of his *Hazy Morning* (page 98) either novel or inspiring, it must be allowed that a fairly effective atmospheric result has been registered. An early glimpse of the works of F. Benedict Herzog confirms one in the high opinion formed last year of this ingenious artist. His method is the apotheosis of the *tableau vivant*, and the achievements in grouping are amazing. Those persons who are holding aloof from the consideration or notice of photographic progress would probably deny straightway the genuineness of these arrangements if confronted with them. Altogether, as many as five of Mr. Herzog's examples have been chosen by us this year, and readers might try the experiment of showing them to people who wilfully remain ignorant of photographic possibility and performance.

Alas, Poor Yorick (page 4), a group of three figures, suffers somewhat from its far-fetched title (in fact, suggesting that Ophelia and not Hamlet apostrophized the skull), but this on one side, it is a fine arrangement of complementary contours. The lunette, *The Youth of Spring* (page 103), has equal grace, and of the two Blake-like compositions, *'Twixt Cup and Lip* (page 105), and *The Banks of Lethe* (page 145), the latter seems the more compelling mystery. For sheer effectiveness of pose, the single figure *Sculpture* (page 133), admiring the statuette of a lion, by Barye, is the *tour de force* of the set illustrated. The combative profile of *President Roosevelt* (page 108) has afforded Arthur Hewitt a good chance of producing a forceful portrait, strongly modelled and not failing to articulate the portions of the head and body in deep shadow. There was nothing from Harold Holcroft noticed last year, so that his fair success in a rather difficult subject, *Sails and Sunshine* (page 107), is welcome. A less deep shadow on the water in the foreground would have been an improvement. Reproduction accentuates the defects of George F. Holman's *An Egyptian* (page 152), the sprawling opulence of the prone beauty being bereft of the torso. A remarkably well-modelled head of a woman, by Horace Hopkins (page 64), attests gifted observation and the promise of this work leads us to expect further good work from this newcomer. After not being much impressed with E. O. Hoppé's contribution last year, one finds pleasure in examining the beautifully lit and vivaciously arranged composition, *The Visitor* (page 124). Each figure in this is excellently modelled, and the effect is to convey the impression of living people in space. The example should be closely

studied by those who find difficulty in mastering the laws of planes. In the fashion of an eighteenth century mezzotint is Dudley Hoyt's *Portrait* of a lady (page 17), but it lacks the soft textures of the same, and the conventional banked-up shadows of the background are too inky. Specimens sent by Spanish photographers have already received comment. Another contribution from Spain is *Autoretrato*, by Carlos Inigo, a portrait of a strongly modelled head in which the lighting is too arbitrary to allow the parts in deep shadow to be properly treated. The water study, *The Barge*, by Charles F. Inston (page 80), causes us to remember that he used to be fond of this class of exercise, and a return to it proves that he has maintained his skill in attaining an atmospheric result. In place of a sorrowful Ariadne-in-Naxos seascape, Professor van Jan sends a sunny portrait of a lady with a bicycle (page 102), a much less ambitious performance in consequence. On the other hand, Meredith Janvier still sticks to his métier of portraying heads of children, and, helped greatly on the present occasion by a capital model, has contrived to make a very winsome picture of *Master Jan* (page 30). We detect real promise in a shipping scene by E. J. Jarvis, *October Morn* (page 36), which, in its way, is a fair pendant to W. Clayden's contribution so much eulogized last year. With more delicacy of gradation, this work would have been in the first rank, and doubtless Mr. Jarvis will make an advance. Charles Job, whose endeavours have always been sympathetically recognized in these Annuals, shows a recovery of his former powers in the breezy woodland expanse, *Wind* (page 118). We still remember with delight the magnificent and luminous *Arun* of three years ago, and sigh for another such. But those who do not recall it will find much satisfaction in the present exercise, which again shows Mr. Job's skill in treating a noble sky. A little work by Alan T. Jones, *A Breezy Day* (page 1), fittingly comes next for notice. The subject is every-day enough, being simply the rendering of a woman struggling with a clothes-line, whilst the garments flap and balloon in the wind. The bustling atmospheric spirit of the theme has been happily caught and truly registered. Fred Judge continues in an indefatigable mood, and has sent us a series of strongly conceived landscape effects on a big scale. He certainly shows a fine sense of selection, and his mood is generally painter-like. *October* (page 35) perhaps reaches the most successful standard. Many workers would be deterred by the task here set forth, but Mr. Judge has not flinched from it, and his masses of buildings and trees and distant mount are lit up and flecked with shafts of sunlight piercing an ominous sky.

Not often does one have an early opportunity of viewing the work of Mrs. Gertrude Käsebier, and in the hurry of exhibition-time, justice can not always be rendered. It is therefore enjoyable to have the privilege of quietly contemplating one of the best portrait studies we can recall from her. This *Josephine* (page 125) presents a girlish figure seated with clasped hands in a graceful attitude of ease and attention. In the passage of light the hand receives the fullest illumination, the face being in the half light. The tender play of light on the corsage has also been truth-



A SUNLIT POOL.
By Louis Fleckenstein.



INTERESTED.
By R. S. Kaufman; Pa.



BOY WITH BUTTERFLY NET.
By J. C. Warburg.



THE CUP OF FAME.
By W. A. Stewart.



TABITHA.
By Horace Hopkins.



A HOUSE OF THE MOORLAND.
By W. R. Bland.



By J. Harold Liebreich.



A RIFT IN THE FOG.
By James C. Batkin.



MY PONY.
By Miss Ema Spencer.



WHAT'S O'CLOCK?
By Miss Bessie Stanford.



SUNRISE; BELFAST HARBOR.
By J. M. C. Grove.



HUNG UP AT THE LINE.
By J. W. Eadie.

fully rendered, and the shadows are in the softest gradations. The scheme is in the gentlest transition from silver to ebony, the depth of the scale being reached in the rich blackness of the tresses of the hair. This is the kind of achievement which endures—which remains as an example to those striving to find the real path. In the woodland scene, *Winter Mist* (page 50), J. Kauffmann treats an old theme under a new disguise. The receding depths of the background receive adequate expression—the hazy lights being well rendered—but as in all mist exercises there is a sharp note, and the white group in the foreground provides it. A genuine leap forward has been made by Mrs. Caleb Keene this year, and the set sent to this office shows a surprising advance on her previous efforts. Mrs. Keene is quite evidently determined to make the most of subjects familiar to her in South Africa, and her decidedly increased powers transcend her gift of selection. *The Harvesters**, at this stage, must be recognized as one of the notable things of the year. The stern couple are evidently typical of the soil, but type is nothing without artistic treatment, and the subject has been so treated. The atmospheric setting is beautiful, the sunset-sky being a real achievement. Mrs. Keene has also studied with success some strong effects in interior lighting, and *The Cape Malay Laundry* (page 110) is chosen to illustrate how capably one of these has been rendered. It is always pleasurable to welcome a new force, and Mrs. Keene bids fair to become the Mrs. Barton of South Africa. Her sudden advance reminds us of the leap made by Alexander Keighley some years ago, and it is to his work that attention must now be drawn.

That this artist continues to be one of the most interesting exponents of photography in this country is immediately made patent when *The Bridge* (page 127) is examined. This is in the succession to the noble subjects, the *Adieu* of three years ago, and the *Corpus Christi* of 1904. Mr. Keighley gives a striking example of his powers of pictorial emphasis in this latest work. The figure of the priest ascending the bridge is the centre of vision, and even the seated group in the foreground near the spectator cannot arrest the eye. Everything is made to fall into its proper order and value, and one cannot help feeling that the artist has at length invaded the field of Percy Lewis, and annexed a considerable portion of it. Here at last is an exercise by him without any note of uncertainty, and at times it has been our duty to point to hesitancies. Mr. Keighley's occasional fondness for a subject demanding a great range of vision is again shown in the campanile example *Calle del Duomo, Chioggia* (page 99). Yet we do not remember an example which has better overcome the inherent difficulty. The silvery pile is quite evidently his mark, and all else, although beautifully detailed, is kept subservient to the main idea. At the risk of being ungracious, one can now say that it is a pity that Mr. Keighley did not send two such works to the Salon last year when the foreign cohort was so conspicuously strong.

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* This will be found in *The Photographic Monthly*, for October, 1906; in which, and in succeeding issues, space is provided for a few of the pictures unavoidably crowded out of these pages.

We find the improvement shown by S. G. Kimber last year has been more than maintained, and cordially welcome his effectively-lighted architectural avenue, *A Cathedral Passage* (page 149), a little triumph in photographic perspective, but surely a man such as C. J. King, with his knowledge of the sea, could have chosen a less obvious theme for observation than that illustrated under the title of *Rock-Thwarted* (page 34). H. Mortimer Lamb has evidently been affected by our words of praise last year, and in a humble spirit of letting well alone, has chosen the same model for another portrait (page 46). We should advise O. V. Langa, however, if the fates so will, to avoid earthquake results in future, *The City's Refugees* (page 104), having no interest beyond a historical note. Already the name of Percy Lewis has been mentioned in connection with the products of Alexander Keighley, and now his own *Lago d'Ises* (page 94) comes before us. No complaint can be made against the selection of subject. It is as characteristic of Italy as any that could be chosen. But a more luminous moment would have better suited both theme and interpreter. Perhaps another glimpse at the work when seen at the exhibition may modify this view, but at present we still feel that Mr. Keighley has pushed him out of his dominion. Robert Low, who is new to us, has sent an uncommonly effective sea-scape with figures in silhouette, *After a Storm* (page 148). This is manifestly promising, and betokens sound views on the capture of pictorial opportunities. It is all very well, our pointing out the way to find them, but a man must have it in him to see for himself. Pirie Macdonald has well advised himself to leave Eduard Steichen alone and follow his own ideas. The consequence is his portrait of *Louis Windmüller* (page 109), a work of sound execution, individual, and expressively modelled. As for Viscount Maitland's *The Hillside* (page 14), it is a capable rendering of a sunny upland in which many well-registered details are woven into a pictorial unity. The encomiums bestowed last year on the general work of Arthur Marshall must be repeated again, if *Venice* (page 97) is a sample of his output. This versatile executant is apparently determined to do well in all fields, and the present silvery aerial effect is a delightful exercise in subtle toning. *The Picture Book* (page 83), by C. F. Mazdon, worthily enters the section of delicate studies in interior lighting. John Moffat is a portraitist well known to readers of this Annual, and he has been exceptionally well served in his rendering of *Sir William Turner* (page 114). The fine head is shown in an effective scheme of light, so that the fullest detail could be given to the modelling. As frequently pointed out, for many reasons, the efforts of Australian workers must not be judged by our standards. It is all the more complimentary, therefore, to say that Gordon Montgomery's ploughing scene, *When the Day's Work is nearly Done* (page 152), merits comparison with many successful attempts to overcome a difficult, if hackneyed, exercise. *Early Morning* (page 117), by Thomas A. Morgan, is a quite subtle study of light breaking through a woodland, and deserves a special note of commendation. It is, too, gratifying to be able unreservedly to admire J. C. S. Mummery's beautiful and decorative scheme, *Evening in Winter* (page 113). The trees on the

bank at the bend of the river set against a silvery sunset are exquisitely toned, and the general result is much more gradated than is the wont of this uncompromising worker.

After examining the contributions of the Spanish section one comes to the conclusion that the national tendency is towards the suggestion of violent contrasts and towards the effects produced by etchings in deep lines. *Ria de Bilbao*, by E. Perez Oliva (page 135), goes further to prove this, and the reproduction will illustrate our meaning. In 1904 a word of commendation was given to the labors of Adolf Petzold. He was not noticed last year as an exhibitor, and the pastoral *Homeward* (page 48) renews a welcome acquaintance. In its way, it makes a good second to the study by Jeanne E. Bennett, on which favorable observations have been passed. New to us is Paul Pichier, but we cannot say that his individual outlook is pleasing. The *Sonnenfunken* (page 110) shows the old difficulties of soot and whitewash as agents in an effect of powerful sunlight. *San Vigilio* (page 96), however, forms a placid eventide exercise. "More light!" Goethe is supposed to have exclaimed, and whether he did or no, we make the cry in looking at the *Crypt, Hereford*, by S. A. Pitcher (page 84). This young worker needs to study the works of Frederick Evans, or if he has done so, to follow their precepts more zealously. Emily Pitchford's *Girl on Settee* (page 131) is unambitious, but betokens a knowledge of the right road. The general effect is sound, and more practice will improve powers of gradation. As in 1905, W. H. Porterfield has been busy in atmospheric tasks. *Sunrise on a Misty Morn* (page 132) has met with fair success in his registration, even if the foliage of the tree in the foreground is a little too emphatic for the unity. The three examples by Major C. Puyo chosen for reproduction do not include one of those romantic gardens peopled by saucy nymphs —so long associated with M. Puyo's art. True, there is a portrait of a well-draped lady standing among flowers, and the lighting is ambiguous enough to suggest that of another planet or of the realms of mythology, but he is really in earnest in the thoughtful group of the three nuns, *Après Vêpres* (page 105),—a capital study of tone—and in the delicate landscape *L'Etang* (page 93), which nearly wins a complete success. One or two unnecessarily black masses in the foreground are the deterrents. Previous observations with reference to the Spanish school apply to the portrait of *D. J. de la F.*, by Antonio Rabadan (repro.) The works of William Rawlings are as hardy as this Annual, and they continue to be of the class in which no questions of subtlety are either asked or answered. *A Wayside Inn* (page 51) on a sunny day shows us high lights and deep shadows in strong contrasts, although in justice it should be said that he is not so uncompromising as he was some years ago. Mrs. Hana Robison's *Lost Echo* (page 131) is of the quasi-classical type of nude once so much in vogue. In the present experiment the light comes through a chink in the dungeon so as to illuminate Echo's knee-caps and little besides. It is of course possible that Echo is in some desert and the moon is about, yet we do not know. The portrait of a boy in a high chair with the exaggerated title of *A Youthful Philosopher*

(page 150), by Basil Schön, has merits of good pose and effective lighting, and a trifle by James Scott, *Becalmed* (page 138), a toy-boat theme, is a fairly promising venture. Carl Semon did so well in 1904 and 1905 that we looked forward to his succeeding contributions. The ambitious sunlight problem, *Japanese Blocks* (page 31), therefore, at the outset aroused our curiosity. The child seated on the ground with its back to the strong light has on the whole been remarkably well portrayed, and the great difficulties of avoiding inarticulate shadows nearly surmounted. The study is well worth close examination, and undoubtedly the best measure of success has been obtained in the modelling of the child's face. Ema Spencer has frequently been represented in these pages with some patient exercise in lighting, and again space is found for a satisfactory sunlight registration of the paddock scene *My Pony* (page 67). W. A. Stewart continues to occupy himself in the arrangement of nude groups of a classical bent. The Orpheus and Eurydice theme *Ex Umbra* (page 77) carries him a step further in his efforts. Perhaps he is the one student who would derive most benefit from a careful examination of the methods of F. Herzog. The single portrait before us by Alfred Stieglitz, *Katherine* (page 129), revives comparison with Mrs. Käsebier's *Josephine* (page 125), to which attention has already been drawn. The play of light on the dusky face is excellent, and the rich black hair is softly toned, yet we prefer the portrait by the lady. Bessie Stanford's work in the past is well known to readers of this Annual, and at one time great hopes were expressed as to her future achievements. *What's o'clock?* (page 67), however, literally marks time. A special word of encouragement is due to Rex Stovel, whose alert *Portrait* (page 153) shows a capital idea of mastering the problem of detail in shadow when the key of light is low. *Ploughing*, by Tom H. Stoward (repro.), is a fairly satisfactory piece of Australian work, with most of the old mistakes in such exercises absent. For one thing, the usual exaggeration in the perspective of the team and ploughman has been avoided. Visitors to the Royal will recall the excellent exhibits of J. C. Strauss to the two last exhibitions. The *Miss McD* (page 16) does not offer the opportunities of the superb *Mrs. Hunter of St. Louis* of 1904, but it is an instructive essay in low tone, and, out in the open air after sunset, C. F. Stuart has been beguiled by the study of *Lengthening Shadows* (page 148), and has contrived to render with skill the broken and darkened surfaces of the country intervening between the spectator and the luminous horizon. A second venture, *Breezy Upland* (page 134), just misses a fine result. The sky is powerfully done, and the horses and carter are excellently set against it. The foreground is, however, a few tones too black. We shall await future exercises with much interest. T. Lee Syms, whose work was highly honored at the Royal last year, again faces the problem of interior lighting in a dovetailed key of greys. *The Answer* (page 83) is a very praiseworthy result, and the figures in his composition are well posed and animated.

We have no hesitation in pronouncing the *As It Was in the Beginning* theme (page 20), by J. H. Tarbell, one of the most beautiful pictures we

have seen for some time. The subject is one of those tender maternities in which Mrs. Barton delights, but Mr. Tarbell's technique is not borrowed. Properly, the face of the child is the centre of vision, and this is bathed in pearly light. Even reproduction conveys the soft nuances of the original, and our readers can judge for themselves. It is worthily comparable with Mrs. Barton's memorable *Awakening* of 1903, and in tonality with Dr. Boon's 1904 *Convalescent*. A dramatic figure in strong relief, *Amparo* (page 122), by F. Toda, shows another Spanish worker (reference is made not to Mr. Tarbell of course) in the section which we have discussed fragmentarily. The subject calls for more explanatory technique than the Señor has given. As it is, a proud and scornful female looms forth from an inky background on our right, which may be a cave or ruined blotting paper. As a figure composition pure and simple the result is of much interest. We are on safer ground in the smithy of *The Village Blacksmith* (page 157), an old theme on which H. N. van Wadenoyen has expended some fairly well directed observation, and has at least contrived to note that a smithy contains other things besides a fire and the brawny arms of the smith. Great certainty of modelling is evinced by Will H. Walker in the capital portrait *My Pardner* (page 119). It seems to us that everything here has received its correct tonal value according to the degree of light and shadow, and the hand holding the cards may be examined as a test. Beautiful tone, too, is the mark of Agnes B. Warburg's shore study, *Treasure Seekers* (page 103), and here again a test may be applied in observing the gradations shown in the tiny figures on the beach. Sea and sky are beautifully differentiated. J. C. Warburg's portrait of a *Boy with Butterfly Net* (page 62) renews our acquaintance with the model of the portrait illustrated on page 51 of *Photograms of the Year 1905*. Reproduction has not translated the delicate tones of the original, which is remarkably subtle.

It is time now to discuss the three gifted works by J. M. Whitehead, to whom such compliments were paid last year. In *The Night Cometh* (page 13) we have one of the most successful photographic achievements which we can call to mind, and we state this at once without any reservation. This article has been devised to deal with the more meritorious works submitted to our inspection, and consequently a vein of eulogy runs through it. But at the risk of piling praise upon praise we are not going to flinch from expressing our enthusiasm to the utmost. "The poetry of earth is never dead," sang Keats, and we find it throbbing in this masterpiece. It is impossible for him, with eyes for seeing, to look across this lonely furrowed field without feeling the illusion of standing in the evening cool and breathing the still air. The rays of the moon steal across the broken ground, and give deep shadows to the trees. From silver to ebony the key descends and weaves a triumphant unity. So with the others. We have done. It is the hard fate of Bertram C. Wickison to follow with his landscape, *On the Surrey Hills* (page 111), which suddenly appears second-rate by comparison. As for *The Bather* (page 158), by Dr. A. Wilhelmij, it is a fair study of sunlight

with the stream unnecessarily roofed in. *Mending Nets*, by Eleanor W. Willard (page 29), shows a delightfully carried-out tonal scheme in soft greys, and in *The Beach Road* (page 78), by Percy Wright, and W. H. Zerbe's *Shaded Waters* (page 18), there is a sense displayed of good selection and luminous strength.

Artistic Progress in France.

By ROBERT DEMACHY.

MANY arguments have been exchanged on the recognition of photography as an art by artists, or by a small artistically trained public, but nothing or little has been said about its recognition by photographers. It is only a few months ago that I have begun to notice unmistakable symptoms in France of a voluntary separation between photography (good landscape or portrait photography, such as was considered pictorial ten years ago) and the actual French pictorial school. The spreading of gum bichromate and of similar papers is responsible for this interesting and novel evolution. What has been said and printed as evidence of the movement amounts to this: "It is of no use nowadays for a photographer, amateur or professional, to aim at pictorial results through the actual process universally used for such an end—without a long and serious training in art." I know personally a certain number of photographers who have lately abandoned gum bichromate, not because it is a technically difficult process, but because they frankly acknowledge that they do not feel able yet to make use of its opportunities. The time is past when a gum print was held up as a work of art simply because it was a gum print. It is just the opposite now, and, in France at least, jury and public show themselves twice as severe towards a picture printed on an obedient medium as towards a bromide or carbon print. And it is but justice. Why should a man thrust false values upon us when he has the means of correcting them? But he must know how, that is the question. And to-day many photographers in France are realizing that *they do not know*. Some are discouraged and are abandoning photography for good; others have come back to their previous style and keep aloof from pictorial exhibitions. All realize and acknowledge that a new and distinct branch of photography exists nowadays, and that it is not enough to use the same plates, lens, models and printing method as Steichen or Puyo, to make the same sort of pictures. This conclusion seems so absolutely logical that the outsider will believe that such an evident fact must have been admitted from the very outset. It is not so, its recognition is quite recent, and it is the convincing difference between two gum prints, one by an artist and the other by a pure photographer, that has led to it.

Now that brush-developed gum ozotype has been adopted in pictorial circles in France, and that the Rawlins oil process is being seriously studied by a number of able artists, the difference between what we will call the intermediate school of pictorialism—where correct composition is the only pre-occupation—and the higher pictorial school, whose members

study values, tone, sentiment and "matière," will become every day more distinctive. The straight print—contrary to the avowed principles of most of the American pictorialists—is not admitted here. It may be that we are not clever enough to produce a straight print quite true in values and tone. At any rate, we have never seen one, however good, that we would not have liked better if this or that portion of the picture had been darker or lighter, sharper or softer. But to be able to improve and correct, one must know when and where to do it. All those who do not are dropping one by one out of the race—and they are aware of it. But this evolution is too recent to have perceptibly influenced the quality of the Paris Photo Club Salon. It certainly does not show yet a selection of very high art, though the average of the French contributions is far better than it has ever been. Still, there are two hundred frames on the walls that would have been better elsewhere. The Photo Club, on the closing of the Petit Palais to all unofficial exhibitions, has emigrated, temporarily, to the Palais de Glace—Champs Elysées—where the lighting is simply perfect, and the wall space so ample that the frames can be advantageously displayed at a proper distance from each other. With the actual variety in printing processes, space is more necessary than formerly, when albumen, carbon and bromide could co-habitate without danger. Fancy Mr. Cochrane's *Mont St. Michel* hung quite close to one of Mr. Cadby's delicate pearl-grey child studies. Such contrast as this does not exaggerate the distinctive qualities of different works, it spoils them utterly. We have been fortunate in this respect, this season at least; the polygonal arrangement of the panels fitted around the parqueted Skating Rink has allowed us to hang on separate panels each different style of work. In truth, there is as much difference in aspect between a strong gum print and a soft grey platinotype as between an etching and a wash drawing. Artists would not dream of hanging these side by side. Why should we do otherwise? For example, the gum bichromate pictures by Mlle. Laguarde, Messieurs Grimprel, Le Bégue, Hachette, etc., occupied one large panel, the next was devoted to experiments in color by Major Puyo, M. Dillaye and others. But the photo secessionists were hung together on one panel—so was the excellent collection of English works chosen by Mr. Craigie. The result was good, and the public has shown its appreciation of the quality and arrangement of the works exhibited at the Palais de Glace.

In the early spring the Paris Photo Club organized in its own rooms a small exhibition of straight prints illustrating the special rendering of several types of anachromatic lenses designed by Messieurs De Pulligny and C. Puyo, members of our Club. Technical and descriptive articles on the subject having appeared at the time in two English papers, I shall only mention this very successful exhibition for the purpose of encouraging English photographic societies to follow the example of the Paris Photo Club. We are constantly hearing wonderful things about new objectives —from the liquid lens to the last up-to-date tele-photo lens; we see now and then a bad half-tone reproduction of some special negative taken by the maker of the lens and picked out of fifty indifferent ones, but where



EX UMBRA.
By W. A. Stewart.



GERALDINE.
By Ernest G. Boon.



THE BEACH ROAD.
By Percy G. R. Wright.



LONELINESS.
By Gino Belotti.



SUNSHINE AFTER RAIN.
By Dr. C. F. Grindrod.



THE SUB-COMMITTEE.
By C. van Dühren.



THE BARGE.

By C. F. Inston.



MDLLE. DE LORIÈRE.
By H. Walter Barnett.



LITTLE PEASANT GIRL.
By Jeanne E. Bennett.



THE PICTURE BOOK.

By C. F. Mazdon.



THE ANSWER.

By T. Lee Syms.



THE CRYPT STAIRWAY, HEREFORD.
By Sydney A. Pitcher.

does the British public find the opportunity to examine forty or fifty prints taken with the lens in question by a quantity of clever photographers, working in different styles, and under ordinary conditions? I consider that an exhibition like the one held in 1906 by the Paris Photo Club will be a true test, conclusive as to the efficiency of whatever sort it may be claimed by the inventor of an optical combination. Part of this exhibition will be on view at the Royal Photographic Society's show—in the technical section.

The mission undertaken by the Photo Club does not stop here. Since its foundation the Committee has already voted considerable sums and named special sub-committees for the edition of photographic works of a very high order of excellence. After the first portfolios of photogravures, reproductions from the French salons, came the *Esthètique de la Photographie*—now out of print—profusely illustrated and beautifully printed; and quite lately, in July last, the Photo Club brought out another book, *Les Procédés d'Art en Photographie*, a practical and descriptive treatise on all the modern printing mediums used by the actual pictorial school, with numerous illustrations, mostly by the English and German mezzotone process. The Committee does not treat these editions from a business point of view, otherwise it would not be possible to bring out works of such a costly and artistic nature. All that we can hope is to make both ends meet, and this may be considered as a success, given the quality of the printing, the paper, and the illustrations. This last book is by far the best that we have edited, and it has the advantage of being absolutely up-to-date. Indeed, the forewords say: "Eight years ago not a word of this book could have been printed or understood." It is a fact.

I think I have briefly résuméd the most prominent events of the photographic year in France—not important events, but such as will prove that the forward movement of pictorial photography, if slow, is sure.

The Two Great Exhibitions.

I. THE SALON.

By A. C. R. CARTER.

SOMETHING akin to the scriptural eye of a needle has been the narrow wicket-gate through which exhibitors have had to squeeze to enter this fourteenth annual display of the Photographic Salon. And it requires very little sympathetic imagination to guess at the heartburnings of those left in the outer darkness. The spirit of the age is to play hard at the game of efficiency, and the make-believe zealots are always keener than the real. Not for one moment, however, would I insinuate that the Hanging Committee of the Salon are other than thoroughly trained enthusiasts. The record of progress to their credit is the record of progress in the photographic achievement of the world, and is it not written in the chronicles of these Annuals? Year by year there has been a general advance. Sometimes a few individualists have gone far ahead, quite outstripping the ruck, but the slow and sure pull-up of the body-guard has continued and the standard of selection has been proportionally raised. This increased standard of efficiency is once again evident, yet, if I interpret the situation rightly, it does not account for the fact that the present exhibition (containing only 184 examples) is one of the smallest Salons in recent years. The simple explanation seems to me to be that the Selecting Committee were determined to hold an exhibition which should in the first place fulfil their ideal of compactness, completeness and interest. How much could the lay visitor endure without gasping to get his second wind? How long could the student or critic examine examples without becoming eye-tired? Nice delicate questions these—requiring ruthless answers. So the Selecting Committee and Alvin Langdon Coburn, the Lord High Salon Executioner, got to work, and they have done it well. The exhibition can be traversed without any relaxation of interest, without any sense of fatigue, without the slightest suspicion of surfeit. Mentally reviewing the gathering once more, I do not recall any work (subject to some observations later) for which there does not seem some cogent reason or other for hanging it. This pronouncement, I know, will be of no comfort to some of those who strove in vain to enter the fortunate ring. To such, nevertheless, adequate justice has been rendered in the lengthy article on "The Work of the Year," which, this year, represents quite a Salon of our own. I am convinced that, if the Salon Committee had decided upon an exhibition of 284 instead of 184, our Salon would have provided the difference, yet again I must make it clear that the present reduced Salon is more preferable to me than any I remember. And at the risk of appearing to

teach a gifted Committee their own business, I will make a further suggestion—the imposition of a limit upon the number of works accepted from any one artist. This 1906 Salon represents the labors of seventy-nine workers, yet I find that ten of these, Messrs. Annan, Arbuthnot, Blake, Cadby, Coburn, Demachy, Evans, Kühn, Baron de Meyer and Mrs. Käsebier, take up just short of one third of the entire display. I could with pleasure view a one-man or a one-woman exhibition of 184 examples by any one of these interesting artists. But I consider, in a general gathering, that each of these would be effective enough with a maximum of four exhibits. With that number, or a less, many equally equipped exponents have been content. Moreover, supposing the ten in question had sent forty instead of sixty examples of their prowess, there would have been room for one work apiece from twenty deserving outsiders in the throng of meritorious workers not represented at the Salon this year. Some day, perhaps, a Selecting Committee will have the courage to hold a one-man-one-work exhibition, and restrict it, say, to one hundred contributors. Enough of these drastic speculations; it is time to deal with the business on hand.

More than any previous gathering the present one possesses the dominant note of atmosphere. Light and air in their wondrous combinations have set cunning observers scores of varying tasks over which many a triumph has been made. So high is the general level of success that I still find myself regretting the curious and unaccountable relapse of that able worker Archibald Cochrane, in his *Lane in Brittany*. The scene is picturesque enough, but the light of the woodland lane is not of the leafy shade, but of that seen through some glass darkly or through some heavy veil. The "cogent reason" for hanging this seemed to me to be exemplary: to recall to one what used to be done by Alexander Keighley and by Charles Moss in the bad old times. And, as if by poetic justice, close at hand is Arthur Marshall's beautiful registration of opaque light worthily entitled *A Venetian Pearl*. My mnemonic word in the catalogue against this is the simple literal—stunning—and it conjures up again this exquisite melody of vibrating ether. His other three examples, notably *The Pantheon*, attest his certitude of registration, but I am sure he has expressed all he wished in this one, and, similarly, another master of atmosphere, A. H. Blake, need not have had four other works to fortify the true capture of shimmering sunlight, *Autumn* (page 150). Both Mr. Marshall and Mr. Blake delight in similar phases of light, and both have received early recognition of their promise in these Annuals. It is, too, with considerable gratification that I note the extraordinary success of Charles Job this year. In the Retrospect one sighed for another "Arun" achievement. Then the *Late Afternoon Sunlight* was not before us. No longer need anybody sigh. In my opinion this is one of the finest photographic realizations of atmospheric clarity that could be effected. The period of the day chosen gives a splendid opportunity, and the buildings near the water are as silver in the horizontal rays. In a way, the technical difficulties are not great, but Mr. Job is perfect in his scheme of tone. Not a huge number of gradations has been necessary, yet all are

just. Some similar result by simple means has been attained by J. C. S. Mummery in the aluminium-like luminosity of his *Broxbourne*, and both the veterans may compliment themselves on having found new force in an old theme of treatment. I should group also the clearly-lit exercises by Mrs. Fanny Coburn in their category, and perhaps the silvery schemes of W. B. Post, especially the beautiful *Beaver Dam*, have their real kinship here.

I went to the Salon with a few eager expectations. One was to see another Steichen; another to see a Heinrich Kühn. As everybody knows, the first is impossible. I failed to find Herr Kühn's own successor to his glorious glimpse of sunlight, the *Tuder Düne* of 1905, and would gladly exchange his somewhat prurient, though fine, flesh study of a shame-faced model, and his careful portraits, for another glance at a sun-swept hill with toiling figures and their wondrous shadows. Even the really clever group in sunlight of children at *Ring-a-ring o' Roses* was not sufficient compensation. No: the nearest substitutes came unexpectedly in *Reaping on the Hillside*, by Malcolm Arbuthnot, and the *Normandy* view by J. Dudley Johnston, and, without surprise, in the racing air of George Davison's *Across the Sand Hills, Harlech.* Mr. Arbuthnot is apparently a master of adaptability. Once I thought he was going to be another Alexander Keighley. This year he is a good Kühn, and in *Launching the Boat* he is upsides with the " L'Effort " of Robert Demachy in 1904. Mr. Johnston is new to me, but his success is apparently no crowning accident, as his two other exhibits, especially the *River Medlock*, with its fine tonal range, fully prove. As for Mr. Davison's theme of wind and light, its atmospheric life was irresistible, and was welcome evidence of continued zeal and activity. Nor shall I soon forget the decorative beauty of the landscape with trees under the disguising title of *The Mitre, Hampton Court.* Thousands of people must have looked at this scene without seeing it. It is all a matter of the right time, and when that time came (and comes again) they saw, and will see, something else. A similar train of thought arises when viewing Craig Annan's *The Thames at Hampton.* I feel Pharisaical enough to recognize the point of view well, and to have anticipated in my mind's eye the time for the really pictorial capture of the beautiful glimpse before us. Mr. Annan is justly considered in a class by himself. There is, for example, nothing in the exhibition like to his *Stirling Castle*, nothing even by Craig Annan himself. I could discover something in a portfolio of etchings like it, but not in a photographic exhibition. It is a wonderful study of detail and mass in shade—in tones from silver to velvet. The cloud is white, the horse is a piece of wonderful modelling in greys, the precipitous ascent is a subtle differentiation of dark greys and blacks.

Once again in the sunlight one remembers the *Brittany* by Robert Demachy, and a sense of justice causes one to state that here, too, is some compensation for the Kühn of last year. I have already in the Retrospect dealt somewhat fully with two contributions by Alexander Keighley, and, seeing them again with two more, I am even more convinced that he has arrived at perfect certitude in the exercise of his

individual gifts. All the old troubles of adjusting values seem to have vanished, and he is now master of his means. The sunny *Almshouse Well*, and *La Riva*, with its mirror-like reflections, complete a remarkable quartet of high pictorial inspiration, and it is not surprising to come across H. Youel Sümmons' *Reif bis zur Ernte*, which proves that Mr. Keighley has started one faithful follower. Mr. Keighley is now as settled in his artistic practice as Mr. Alvin Coburn is in his—that is, settled in command of their individual forces, with power to advance. Until that mastery has been established, ambitious imagination is a runaway. Last year Mr. Coburn proved indisputably his right to be considered in the forefront of portrayers of character. Without a disciplined knowledge of the laws of light, Mr. Coburn would have converted these finely posed sitters into merely amusing marionettes. Similarly, this year, *Le Penseur* as a wax-figure in a coal-hole would have been merely a grotesque. But the stark and sinewy frame of the sitter is lit up by real light in full play. Whether a model was paid to think, or somebody with a clean lean system of tissue thought for nothing, is a matter only for puzzle-grubbers; suffice it for us that neither wax, tallow nor plaster of Paris is here set before us. Light has given us quivering flesh. Yet neither this nor the flowing portrait of *Rodin* (like a second Meissonier) is Mr. Coburn's real effort this year. He has gone to Liverpool for beauty, and has used the huge canopies of a liner's rudder and prow from which to capture the depths of light through and beyond the harbor. They have been caught and fixed for us, and some of us will prefer these spoils to the beautiful loot of spider-web lines of the sailer in full-rig with a full complement also of rippling water reflections. Yes: Mr. Coburn is an able-bodied substitute for Eduard Steichen this year. And here, perhaps, it is most fitting to mention the singularly effective portrait of Mr. Coburn by Reginald Craigie (page 137). The scheme of lighting is somewhat similar to that employed by the sitter himself in his study of the nude thinker, and therefore expressive of living flesh. The affectation of deep thought, associated with "Our-Pastor" portraits, sold amongst admiring flocks, is quite pardonable, in that it provides a subtle opportunity—which has been taken—of modelling the supporting hand.

It will have been gathered before this that on the present occasion I am departing from my custom of treating the Salon according to the alphabetical list of exhibitors. The chief reason for the change is the smaller space allowable this year, and therefore one must confine observations to the more salient features of the display. Thus far I have chiefly dealt with landscapes, with or without figures, in high keys of light, although others have come in for desultory discussion. But atmosphere is still the genus of our theme, whatever species follows, and whatever the subject. In this vein I can jump from an architectural study by F. H. Evans or S. G. Kimber, in the full flush of sunlight, or another of a crypt or a cloister—and all most truly observed—to a moorland or a river, and join the company of A. Horsley Hinton watching the swirling mist-forms as they collide over some heather-clad upland or

disappear as a slowly-lifting veil from the face of the stream at Windsor. Both these experiments by Mr. Hinton are of great interest, both pictorially and atmospherically, and *On the Moors* (page 143) is the land successor to the spirited "Niagara" of two years ago. On the sea, F. J. Mortimer, too, continues to search and find fresh and free outlooks. In *Racing Home* he has registered a fine avenue of light rising upwards from the spectator to the lilting shipping on the horizon, and his *Dirty Weather in the Channel* is an uncommonly well chosen moment, to which he has not failed to do justice. The sea looks thoroughly threshed and morose, the sky bleak, the atmosphere filled with greyhounds of the wind. I do not call this a beautiful theme, but it lives and moves. On the other hand, tiny panoramic views of extensive land expanses have made an æsthetic appeal to Charles H. Emanuel, who, however, has not yet repeated the success of the 1904 *Gateway to Fairyland*. I remember Ward Muir's *The Pageant of the Sky* as one of the things of beauty, and, similarly, Eustace Calland, who never seems to falter, has transcended his means in the beautiful result obtained from his visioning of *Lombard Street*. This sense of selection of subject, united with sympathy in treatment, is evinced in two river-bank and architectural exercises by Mrs. Susy Mahony and Basil Schön; in the delicate frosty tree shapes shown in the example by Th. Mahéo—a Frenchman, so much complimented last year—and in the tender *Study of Trees*, by David Blount. In the Retrospect much space has been devoted to the works of John M. Whitehead. His single exhibit here, *From the Cloudland*, betokens the same sympathy with natural beauty, and he is one of the few men to whom I should allot my suggested maximum of four exhibits. The mention of the Retrospect reminds me that naturally many of the Salon exhibitors have already come before us for commendation, and they may now be straightway named as not requiring further discussion, owing to our limited space: Mrs. Jeanne Bennett, Ernest Boon, Mr. and Mrs. Cadby, Sydney Carter, A. S. Goss, Adelaide Hanscom, F. B. Herzog, Harold Holcroft, Horace Hopkins, E. O. Hoppé, Fred Judge, Viscount Maitland, C. Puyo, William Stewart, T. Lee Syms, and J. C. Warburg.

I do not consider that the single example shown by Mrs. Barton is the best of the set seen by us, nor yet is this *St. Catherine* the real successor to those imaginative exercises which first brought her into prominence. Mrs. Barton, as already pointed out, is now making her presence and her powers felt in the field of portraiture, and of strong portraiture at that. The current exhibition is indeed strangely lacking in exercises of this class. Save for the Craigie portrait and an uncertain Hollyer there is little this year of the powerful order, and I feel that some of Mrs. Barton's essays would have strengthened the exhibition. Even Rudolph Dührkoop does not aid in this respect this year. His three examples are subtle and cunning enough, but they are not of the order of strength. Similarly, the beautiful *Josephine*, by Mrs. Käsebier, eulogized in "The Work of the Year," is in another order, and her Stieglitz portrait has the inspiration of mystery, not of power. The best of Baron A. de

Meyer's series is the *Mrs. Francis Koehler*, registered in a key associated with Mrs. Käsebier's practice, although the *Alvin Coburn* has considerable atmospheric merits as a *plein air* exercise. Perhaps the only portrait to add to the Craigie and the Hollyer is Ernst Müller's *Kunstmaler Georg Müller*, which has a certain painter-like virility, and possibly another to enter the class is Miss Frances Johnston's *Chief Justice Melville*.

Two works—poles asunder—interested me greatly. Technical skill of the highest order is the mark of each, although the differing qualities of time and place have entailed on the artists varying methods of technique. I allude to the examples sent by Paul Pichier and Cavendish Morton. It is irresistible to call one "Earth to Earth," and the other "Earth on Earth," so weighty is the one theme, so mundane the other. But as has so frequently been laid down, in these essays subject away from treatment is nothing but words. This Morton *Fantasia* is a frank piece of paganism in spangles in the illumination of footlights, and recalls the wonderful experiments of Degas. For sheer cleverness and audacity the work stands alone, and at the risk of dragging in "subject" again, I should like to see this artist succeeding in obtaining La Milo for an exercise. The Austrian worker, Paul Pichier, has entered a totally different field, but not the Garden of Eden, as a short-sighted lady-critic thought at a first glance when she suggested that the subject must be our first parents, leaving their Mesopotamian grounds by one of the park-gates. No: this is a stern courageous endeavour to give photography wings and make it soar in the heavy atmosphere of tragic imagination. In solemn tread two figures—an old giant and a comely youth—stalk along the last road to the gates of Death. This receding group is wonderfully suggestive of movement, and the only fault in the modelling of the pair is the curious articulation of the back of the old man's head, which produces the illusion of a profile, as if the man was cheering up the youth. The setting is the test, and Herr Pichier has not failed here. The banked-up avenue, with its gloomy canopy, the *Gloomy Portal* itself (see *The Photographic Monthly*, June, 1906), are rendered in a just key of tonality. I am not of those who fall into a fit of damnatory obstinacy when viewing an experiment of this kind. The question is never: What should photography be allowed to do? but What can it succeed in doing? A failure should prevent its being exhibited, but it should not deter another attempt. This essay, therefore, of Herr Pichier I hold to be completely justifiable. It is by no means a complete success, but it will have achieved its purpose if it encourages either this worker or others, who follow in his wake, to fresh endeavour. Holland Day was the pioneer in this field, but his want of success discouraged him and his disciples, and left the field empty. Will Paul Pichier start a new crusade? The answer remains for the future.

Little remains to be added except a few brief notes by way of gathering up the threads. Three powerful river scenes with barges attest strongly decorative powers in J. H. Anderson, and a mist scene by Walter Benington is one of a versatile set of four contributions. A pair

of good sheep and pastoral effects, by Walter Clutterbuck, I also noted as improved efforts, and Pierre Dubreuil's *Pierrot Sleeping* (page 138) makes a fine decorative artifice in continuation of this ingenious worker's previous contributions. A difficult vista by J. P. Hodgins well merits hanging, and the remainder who have earned their right to be represented are: Miss G. Aitchison, Georges Besson, T. F. Brogden, Miss Feodora Brown, J. M. Elliot, E. Garrone (with two clever interiors in sunlight), J. E. Greene, E. T. Holding, C. D. Kay, Mlle. C. Laguarde, A. Lewis, Miss Helen Lohmann, F. H. Pratt, Miss Ema Spencer, W. O. Underwood, H. Wild and E. Wille. Lastly, I found J. M. C. Grove quite vindicated in his special study of tragic gloom as exemplified in the telling *The Vigil*, and a word of praise is due to the capital exercise in humorous (and sunlit) genre, *The Truants*, by Percy G. R. Wright, which was reproduced in this Annual last year, on page 53.

Critique on the Exhibition of the Royal Photographic Society will be found on pages 161 to 164.



NIGHTFALL ON THE MOOR.

By J. M. Whitehead



L'ETANG.

By Major C. Puyo.



LAGO D'ISES, ITALY.
By Percy Lewis.



R. MACAULAY STEVENSON, ESQ., AND JEAN STEVENSON.
By J. Craig Annan.



PART OF THE AUSTRIAN EXHIBITION, 1905 (SEE FRAGMENTARY RETROSPECT).
From "Die Photographische Kunst im Jahre, 1905."



SAN VIGILIO.
By Paul Pichler.



VENICE.

By Arthur Marshall.



A HAZY MORNING.
By W. A. I. Hensler.



WITH BREEZE AND TIDE.
By James C. Batkin.



CALLE DEL DUOMO, CHIOGGIA.
By Alexander Keighley.



A FLASHLIGHT STUDY.

By Joseph Byron, New York.



FONT IN BINHAM PRIORY, NORFOLK.
By Frederick H. Evans.



OPEN-AIR PORTRAIT (MRS. V. JAN).

By Professor v. Jan.



THE YOUTH OF SPRING.

Copyright 1906.

By F. Benedict Herzog.



TREASURE SEEKERS.

By Miss Agnes B. Warburg.



PORT A L'ANGLAIS.
By A. Hachette.



THE CITY'S REFUGEES.
By O. V. Langa (San Francisco).



APRÈS VÊPRES.

By Major C. Puyo.



'TWIXT CUP AND LIP.

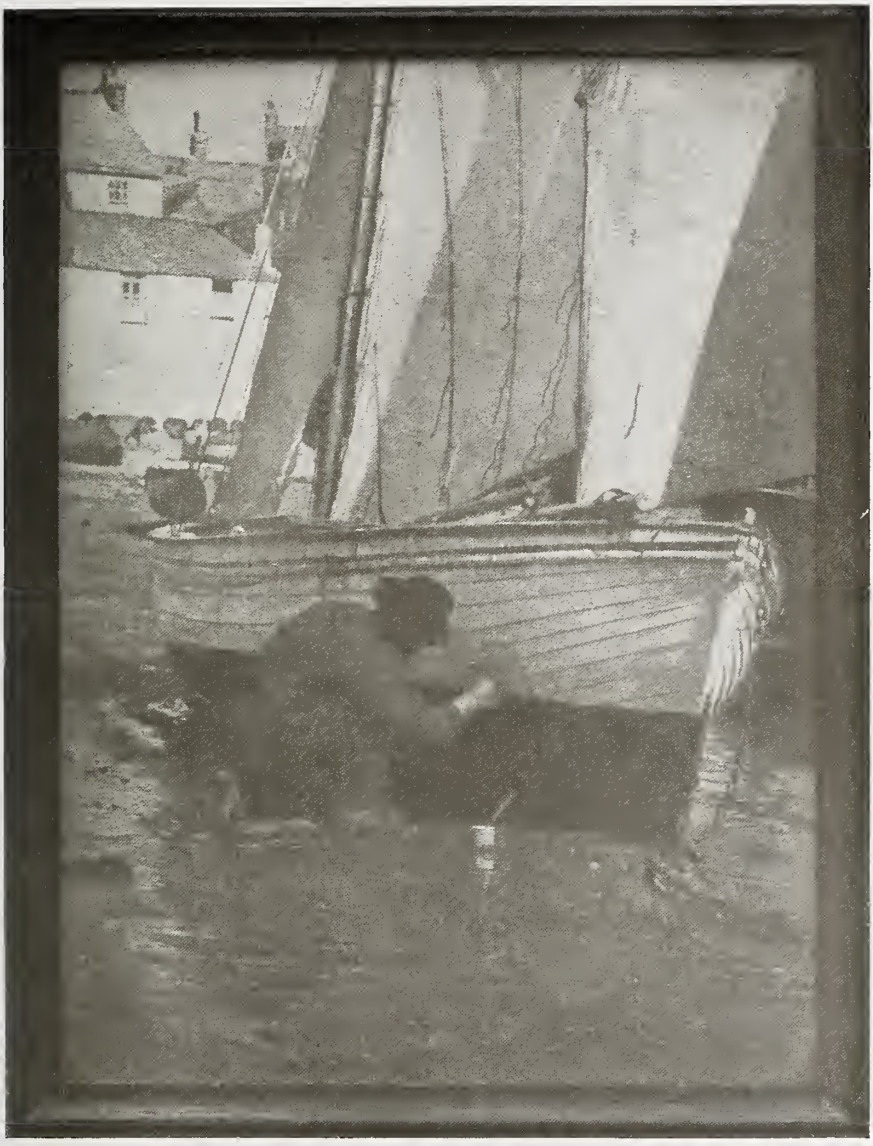
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IN NORMANDY.

By W. Smedley Aston.



SAILS AND SUNSHINE.
By Harold Holcroft.



A PROFILE OF THEODORE ROOSEVELT.

Copyright 1905. *By Arthur Hewitt.*



LOUIS WINDMÜLLER.

(Copyright). *By Pirie Macdonald.*



SONNENFUNKEN.

By Paul Pichier.



By Mrs. Caleb Keene.



IN THE WOODS—AN ESSAY IN OIL.

By Robert Demachy.



ON THE SURREY HILLS.

By Bertram C. Wickison.



GOOLAB—ROSES.

By Shapoor N. Bhedwar.



EVENING IN WINTER.

By J. C. S. Mummery.



SIR WILLIAM TURNER,

PRINCIPAL OF THE UNIVERSITY, EDINBURGH.

By John Moffat.



THE CLOISTER WINDOW.
By H. R. Campion.



PORTRAIT.

By Georges Besson.



GIRL WITH VIOLIN.

By Rudolf Eickemeyer.



EARLY MORNING.

By Thomas A. Morgan.



WIND.

By Charles Job.



A FAMILY FORAGE.

By Dr. C. F. Grindrod.



MY PARDNER.

By Will H. Walker.



TIME'S IMPRESS.

By F. J. Denton, Wanganui.



THE SHORT'NING WINTER'S DAY IS NEAR A CLOSE.
By Dan Dunlop.



FROM AN ETCHED NEGATIVE.

By Robert Demachy.



AMPARO.

By F. Toda.



THE MEADOW.

By W. T. Greatbatch.



THE VISITOR.
By E. O. Hoppé.



JOSEPHINE.
By Mrs. Gertrude Käsebier.



THE MARSH.

Frank Roy Fraprie.



THE BRIDGE.

By Alexander Keighley.



THE INJURED BUTTERFLY.

By Ernest G. Boon.



KATHERINE.

By Alfred Stieglitz.



'WARE CUPID.
By Curtis Bell.



PORTRAIT.
By R. Dührkoop.



STUDY OF GIRL ON SETTEE.

By Emily Pitchford.



LOST ECHO.

By Mrs. Hana Robison.



SUNRISE ON A MISTY MORN. *By W. H. Porterfield.*



MOTION. *By A. J. Anderson.*



BAYRE; SCULPTURE.

Copyright, 1906. *By F. Benedict Herzog.*



BREEZY UPLAND.
By C. F. Stuart.



FRUGAL FARE.
By Louis Dick.



CRYPT OF SALLE DES HÔTES, MONT ST. MICHEL.
By Frederick H. Evans.



RIA DE BILBAO.
By E. Perez Oliva.



PORTRAIT.
By R. Dührkoop.



THE HALF OF MUSIC—I HAVE HEARD MEN SAY—IS TO HAVE GRIEVED.
By Miss Enid T. Brailsford.



ALVIN LANGDON COBURN.
By Reginald Craigie.



BECALMED.

By James Scott.



PIERROT SLEEPING.

By Pierre Dubreuil.



JAMBET CHARLES.
By Archibald Cochrane.



"THE LITTLE GALLERIES" OF THE PHOTO SECESSION IN NEW YORK.

See also p. 146.



PORTRAIT OF A CHILD.
By A. S. Goss.



MID-OCEAN.
By F. J. Mortimer.



"THE HOARY CHANNEL TUMBLES A BILLOW ON CHALK AND SAND."
By Bernard Moore.



ON THE MOORS.
By A. Horsley Hinton.



EARLY MORNING, WINDSOR.
By A. Horsley Hinton.



By C. van Dühren.



TIDELANDS.

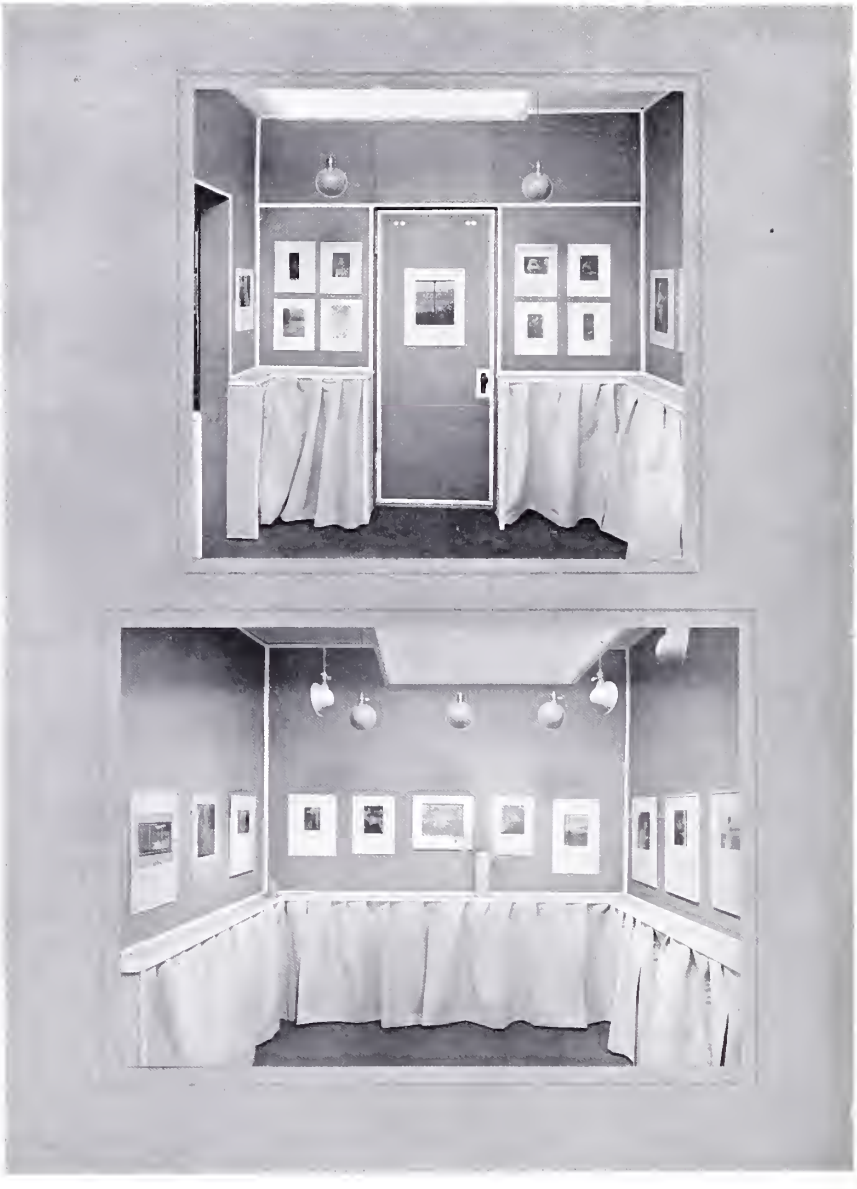
By Bertha Breyman.



THE BANKS OF LETHE.

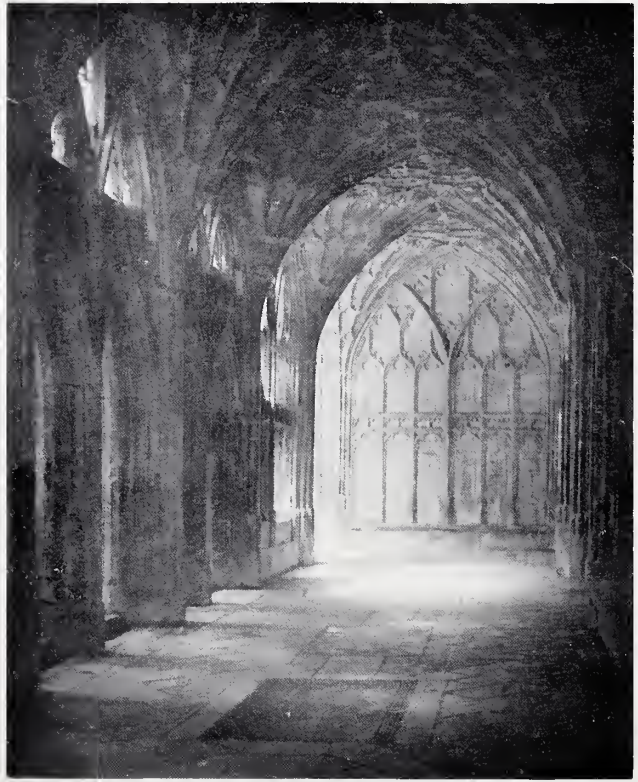
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" THE LITTLE GALLERIES " OF THE PHOTO SECESSION IN NEW YORK.

See also p. 140.



A CORNER OF THE CLOISTER.
By William A. Clark.



THE DOVE HOLE.
By Mrs. Catharine Weed Ward.



AFTER A STORM.

By Robert Low.



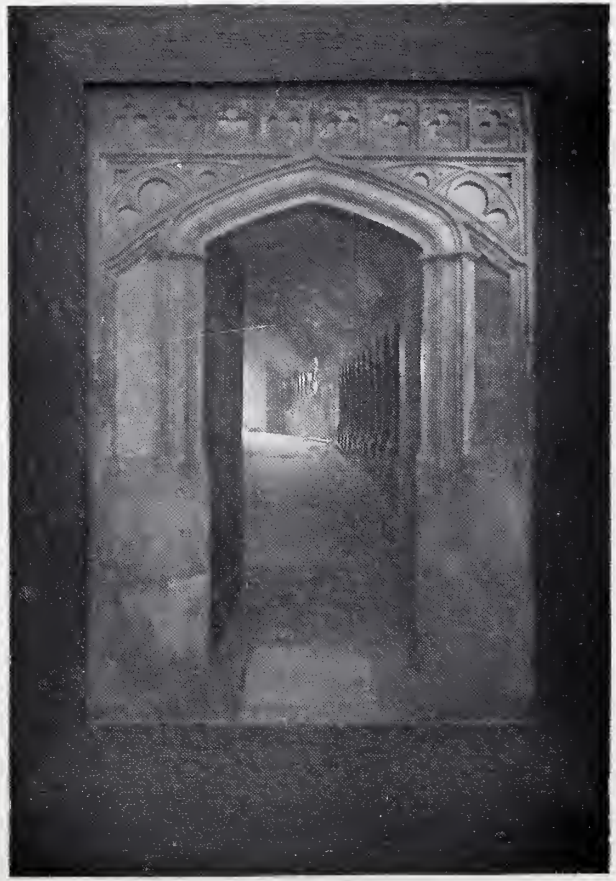
EVENING'S LENGTHENING SHADOWS.

By C. F. Stuart.



THE SISTERS.

By Sydney Carter, Toronto.



A CATHEDRAL PASSAGE.

By S. G. Kimber.



AUTUMN.

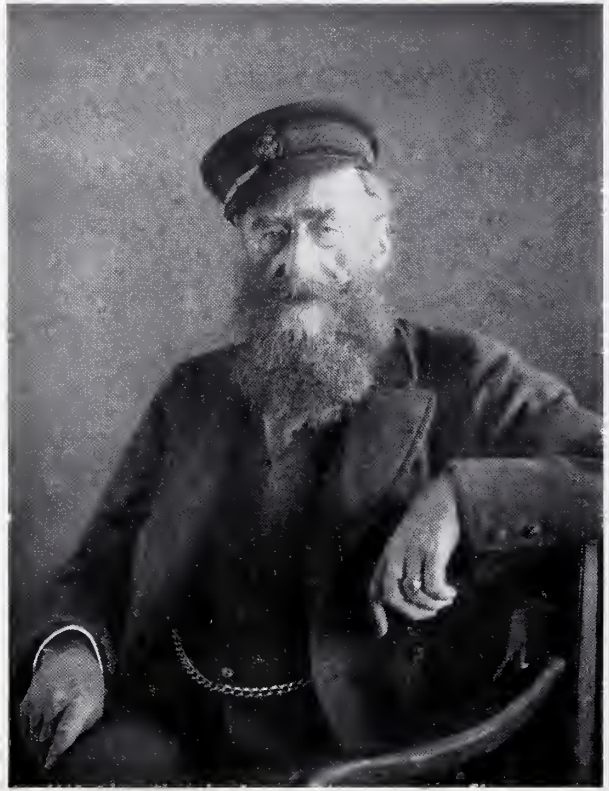
By A. H. Blake.



By Basil Schön.



THE MURMUR OF THE SHELL.
By William Crooke.



THE EARL OF CRAWFORD.
By Miss Frances B. Johnston.



AN EGYPTIAN.
By George F. Holman.



WHEN THE DAY'S WORK IS NEARLY DONE.
By Gordon Montgomery.



A CHILD READING.
By W. E. Dassonville.



PORTRAIT.
By Rex Stovel.



THE YOUNGEST.

By Richard B. Speaight.



PEACE.

By David Blount.



SISTERS.
By Mrs. G. A. Barton.

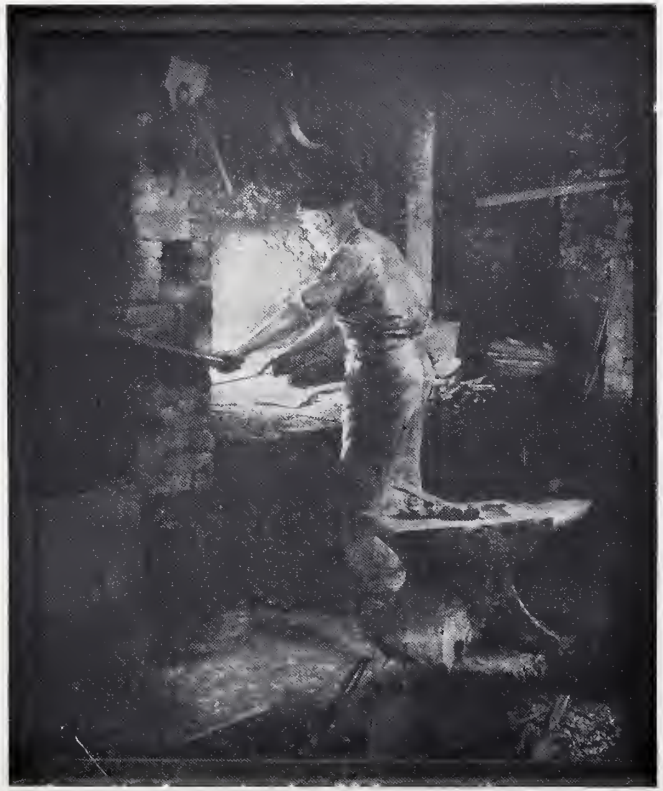


THE WHITE HORSE.
By H. Hendrickson.

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RUINS OF SAN FRANCISCO.
By Adelaide Hanscom.



THE VILLAGE BLACKSMITH.
By H. N. van Wadenoyen.



NUDE STUDY.

By Miss Adelaide Hanscom.



THE BATHER.

By Dr. A. Wilhelmij.



MUERTE DEL MISTICO.
By Antonio Cánovas.



SHEPHERDS' CLOCKS.
By Mrs. Carine Cadby.

The Two Great Exhibitions.

II. THE ROYAL.

By A. C. R. CARTER.

THIS year I found it impossible to be present at the Press-view of the Royal Photographic Society's 51st Annual Exhibition, and had therefore to visit the New Gallery in the ordinary way. I enjoyed my first visit so much that I went again to renew my impressions, and to re-confirm the conviction within me that the display was the best segregation of works which I ever remember at the Royal. My task in connection with the Salon was over, the "Work of the Year" had been done, in obedience to the ding-dong mandates of a fierce Editor, whose voracious maw demands a feed of so many thousands of words by every morning's post; I was free to bring an unworried mind to the older Society's exhibition. A first *coup d'œil*, then a careful examination convinced me that, great as was the leap from that reactionary exhibition of 1904 to that of last year, the improvement from 1905 to 1906 was commensurate with that advance. The Royal is no longer a weak Salon; no longer a warehouse for the despised and rejected of that institution, but an annexe, a complement to hold many examples acceptable by, yet crowded out of, the Salon. Of course, on the fringe of this waiting list there are works which are merely good intentions, but this section is not numerous, although it is sufficient to differentiate the standard of the one show from the other. With a strong leaven of Salon exhibitors, on the other hand, the show is enriched, and, after writing at length about the single exhibits at the display of the Ring by Paul Pichier and Cavendish Morton, I felt it pleasant to see more efforts by these accomplished craftsmen, even if the former's examples are in the gummy medium which seems to have fallen into desuetude. Other exhibitors who have been seen at the Salon, and who are here in welcome force, are: Mrs. G. A. Barton, Mrs. Jeanne E. Bennett, Ernest G. Boon, Walter J. Clutterbuck, Rudolf Dührkoop, E. Garrone, E. O. Hoppé, S. G. Kimber, Arthur Marshall, J. C. S. Mummery, T. Lee Syms, and J. M. Whitehead, to name a few of those who lend distinction; and of the Royal exhibitors specially I was much taken with the contributions of Furley Lewis, Thomas Wright, Louis J. Steele, C. F. Stuart, S. E. Neame, James C. Batkin, G. Haranghy de Nagrév, S. E. Wall, Alfredo Ornano, J. P. Bushe-Fox, Miss Charlotte Mandl, Adam Kraft, Miss B. Johnson, H. P. C. Harpur, and others, whose works have already been discussed in the Retrospect. There is no study by Alvin Coburn, but, as if to show that both Committees are now animated by a similar spirit, a portrait of this important member of the Salon begins the Royal catalogue, and another of the same ends it.

My notice of this exhibition must, this year, be short, and, on that account, it will be impossible to deal seriatim with all the exhibits.

Only the salient features can be passed under review, and, with a few additions, the names mentioned perhaps most completely suggest the strength of the gathering. In the art of picture-making pure and simple Paul Pichier is signally conspicuous, and three of his five interesting contributions are frankly inventions of considerable ingenuity. The invocation theme, *Sonnenaufgang*,* presents to our view some priestess and her attendant vestals at the shrine of some irresponsive deity. The scene is dramatic, the figure of the invoking maid being set in a fine light, whilst the genuflecting band are in shadow. The setting is apposite. In fact, Herr Pichier possesses a keen sense of the decorativeness of tree shapes, and displays it in all his works. Atmosphere, too, is well realized, although the cloud form on the horizon of *Der Waihter** seems out of place. *Arkadien*, with its curious group of nude swains, is, however, in a perfect key, and the impressive *San Vigilio* (page 96) has rich luminous depths. In the absence of Eduard Steichen from an English exhibition this season, Paul Pichier has come as a welcome recruit. There is nothing at all sensational in Cavendish Morton's series, yet he proves himself to be a most distinctive and distinguished craftsman. I consider the portrait of a *Lady and Child* one of the most delicate and refined portrait exercises I have seen for some time, and the modelling of the *Profile* of exquisite perfection. The flesh tones of this are of masterly technique, and for sheer beauty of style the portrait is one of the great achievements of the year. Not far away hangs Mrs. Barton's *Little Paul* (page 2), which has been praised in the Retrospect, a portrait in a stronger scheme of lighting, as is the powerful *Madame de Goode*, not unlike in method, by the way, to Reginald Craigie's "Alvin Coburn" (page 137) at the Salon. Quite early one comes across Mrs. Jeanne Bennett's tenderly conceived *Purity*, spoiled rather by the insistent tone of the flowers, but, later, *Listening to the Lark* reaches a very high standard, equal, in fact, to the work dealt with in the Retrospect and to be seen at the Salon. Taking the names I have mentioned in the order of setting down, Ernest Boon and Walter Clutterbuck come next. I made a note of the strong effect by the former, *The Port-Dawn*, which, though hidden in a corner, makes its picturesque appeal, and Walter Clutterbuck's pastoral subject denotes success in exercises which used to present such difficulties to others. Rudolf Dührkoop is seen to more advantage than at the other gathering. The interior portrait group, *Twilight*, overcomes all the difficulties of articulation in shadow, and *After the Theatre*, with its fine scheme of lighting, is of the class of strong portraiture which is little represented at the Salon this year, and therefore very welcome here. The Italian artist, E. Garrone, has a quartet of interesting exhibits to his account, of which the little boy in a trellis reflection of sunlight, *Raggio di Sole*, shows him in a characteristic choice of study, although I feel that the best thing he has sent over is the sound realization of a sunlit interior with reposeful shade, *In Domo Quies*. The example by E. O. Hoppé praised in the Retrospect is here with others to attest this worker's improvement, and the single architectural effect

* See *The Photographic Monthly*, June, 1906, pp. 162-167.

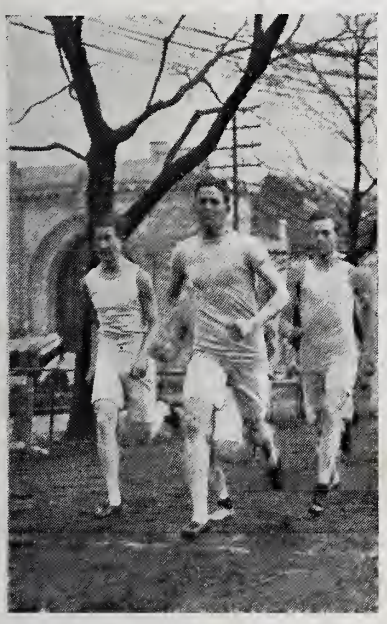
by S. G. Kimber, *A Relic of the Past*, is really a splendid presentment of a beautifully chosen theme. Mr. Kimber this year has won his right to be considered as a worker of the calibre of Frederick Evans. Arthur Marshall, too, has justly received our encomiums, and his *Venice* (page 97), already praised, renews its effect upon us. J. C. S. Mummery and T. Lee Syms are other distinguished workers common to both exhibitions, and, of course, J. M. Whitehead is a tower of strength. Much space has been accorded to discussing his merits, but I will add that I looked at the bright and aerial *On the Cleor Winding Devon* for a long time in deep admiration, and shall remember it as a thing of sparkling beauty. To have performed two such different tasks as this and *The Night Cometh* (page 13) is a real achievement in versatility.

Of the workers not met at the Salon, note should be taken of Furley Lewis, who again sends a series of well-observed portraits, of which unquestionably the strongest is that of the actor, *Hubert Carter*, but this capable artist will surely not defend the technique of the *Mrs. Furley Lewis*—a charming figure stepping from the outer light to the interior—an interior, however, of inarticulate shadow. Mr. Lewis had the chance of a Dührkoop effect here, and missed it. After being so delighted with the work of Thomas Wright in 1904, it was disappointing not to see anything last year. Full amends are made now by the superbly lit *London's Great Highway*. I suppose, too, I shall have to wait another year for an example by W. Clayden such as I praised in 1905. A worker who has made a great leap ahead is L. J. Steele, the camel in the desert subject, *The Garden of Allah*, having remarkably high atmospheric merit. His second venture is not so good, but maintains the improvement of last year. C. F. Stuart received his meed of praise in the "Work of the Year," and a newcomer, S. E. Neame, makes a fine début with a Leighton-like study, *The Suppliant*, which also shows a kinship to Cavendish Morton's skilful methods. After seeing J. C. Batkin's set at the Royal, I am disposed to retract my strictures in the Retrospect. I think his three works very good indeed, *A Rift in the Fog* (page 66) being one of the best mist exercises of the year. It would be unjust to leave a mistaken impression uncorrected. A picture of uncommon power obtained by simple means is that of the Hungarian, G. Haranghy de Nagrév. It is the old story of the unique picture-maker, God's sun. A parliament of geese cackle in the sunlight, and the artist has captured them alive and hissing. The setting is true, and there has been no boggling with the shadow. Another picture of the year is unquestionably S. E. Wall's beautifully registered road scene, *November*. The tone of this is certain and true, and the receding figure is finely gradated. After some harsh remarks in 1905, it is very gratifying to be able to acknowledge such a complete success. Alfredo Ornano was one of the foreign artists who provided entertainment at the Salon last year, and the Royal has been fortunate to have him exclusively on the present occasion. The lanthorn illustration of the scene in one of Maeterlinck's tragedies is a bold experiment, in which the worker has been defeated, but it is none the less of considerable technical accomplishment, and I can imagine

J. M. C. Grove taking up its challenge. The girl and dog group, *Ritratto*, is wholly acceptable for its subtle tonality. I am not in the habit of spinning words on framing and mounting and the like, but I will make an exception by stating that J. P. Bushe-Fox has spoiled a really remarkable registration of a sunlit wall (worthy of a Marshall or a Blake) by writing the title on the mount in sprawling charcoal letters. An Austrian lady, Miss Charlotte Mandl, sends a beautiful study of a mountain goat in an effective landscape charmingly toned and true in emphasis. The Committee have properly included this in their illustrations, and on the whole their selections this year are well representative of the exhibition's merits. *In the Jersey Swamps*, by the Wyoming exponent, Adam Kraft, struck me as a beautiful work in the style of a Mahéo, and I was impressed with the courage of Miss Brenda Johnson in essaying two romantic landscapes with comely nymphs in caressing sunlight. The piping faun of *Springtime* is a well-chosen and gracefully posed model, and the romantic and pictorial note is perfectly sustained. Miss Johnson's success is very welcome in this difficult métier, from which artificiality and prurient self-consciousness are rarely absent. I made a special note, too, of another successful sunshine study, by H. P. C. Harpur, with lazy sheep as witnesses. To complete these brief observations there is little space left. After stating in another place that Alexander Keighley seemed to be invading the field of Percy Lewis, I was amused to recognize a retaliatory expedition in the latter's *The Path through the Olive Woods*. F. J. Mortimer's portrait of *Alvin Langdon Coburn* reveals this photographer of the sea in an entirely new and successful rôle, and I see that I have made complimentary references in the margin of my catalogue to the contributions of A. Gomez, James E. Underhill, Rev. H. W. Dick, James Gale, Rev. R. E. Vernon Hanson, D. Feledi, W. D. Brodham, Pierre Dubreuil, R. O. Wadhams, C. G. Slatter, E. Warner, E. T. Holding, W. Rawlings, A. W. Walburn, Miss E. L. Willis, Miss Sybil Aird, Miss D. Towgood, B. Gay Wilkinson, Ellis Kelsey, Miss Agnes Warburg, J. Blount Hopkins, John E. Sykes, Miss Bodine and Miss N. Lewis, C. F. Inston, J. W. Johnson, John Chislett, F. W. Beken, and Walter Thomas.

Post Scriptum.—We regret that a few pictures reproduced for these pages and criticised therein, have been crowded out in the final make-up. Three of them:—*The Almshouse Well*, by Alexander Keighley; *Childhood Days*, by H. Hendrickson; and *Harvesters*, by Mrs. Caleb Keene, have been used in *The Photographic Monthly* for October. Others, for which we hope to find space in early issues of the *Monthly*, are:—*La Cubana*, by Gerardo Bustillo; *Autoretrato*, by Carlos Inigo; *Portrait*, by Antonio Rabadan; *Ploughing*, by Tom H. Stoward; *Hielan' Laddie*, by Miss May E. M. Donaldson; and *Carmel-by-the-Sea*, by John Beeby.

Owing to unavoidable delays, the German contribution (text and pictures) failed to reach us until the Annual was completed for the machines, so that our readers must miss the very interesting essay provided and pictures collected by Herr F. Loescher.

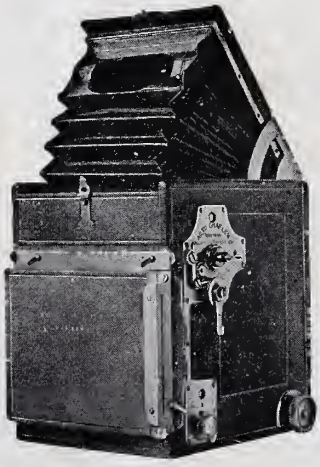


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To Readers, and to Makers of Photographic Pictures.

We again remind those who are interested in the progress of photographic picture-making, that we are most anxious to represent in our pages everything that is progressive and that can be reasonably well produced in half-tone.

We still occasionally meet people who are regular readers of this Annual, but who have not realised that we reproduce *non-exhibited* pictures. In the case of the work of exhibitors, even, we prefer to make our selection before the exhibitions open, regardless of the fact that the picture we select may be amongst the rejected at the exhibition. Our own standard is not that of either of the exhibitions—nor can it ever be—since our aim is, as far as possible, to select pictures which illustrate some phase or tendency, good or bad, in the photographic work of the day. Our aim, too, is to be catholic to an extent which would be unwise in a pictorial exhibition where the exhibits have to be left to tell their own story; and this absence of a single fixed standard is intensified by the necessity of considering certain foreign and colonial work from a point of view quite different from that which is useful in the case of British examples.

This year our selection of pictures was complete, and the reproductions were in the printers' hands before either exhibition opened. Will our friends kindly remember that we make our first selection on August 1st each year?

To connect illustrations and comments as far as possible, indices are provided, amongst the earlier pages of advertisements.

We close with very sincere thanks to every one who has assisted towards the success of this volume.

Constructive Criticism.

The extent to which the "Constructive Criticisms," supplied by certain members of our staff, have been valued, suggests the repetition here of an announcement which we have been publishing, off and on, for the past eleven years:—

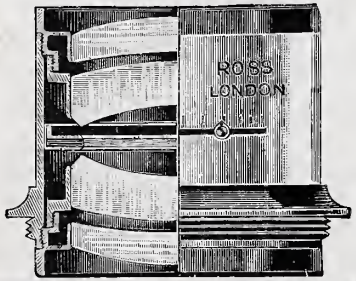
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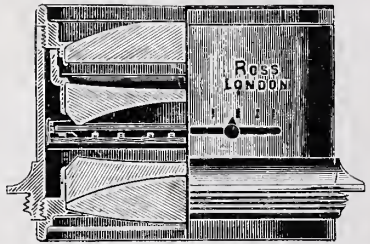
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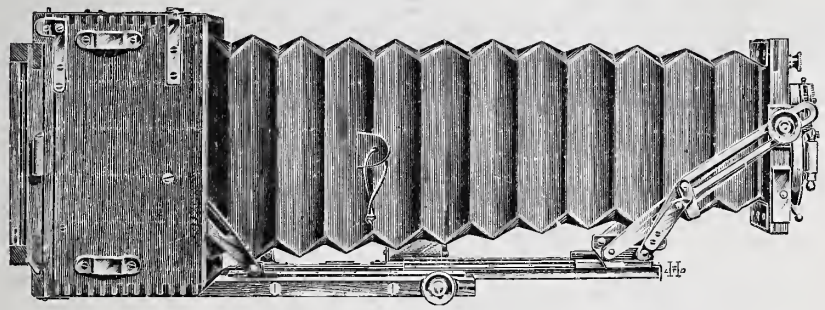
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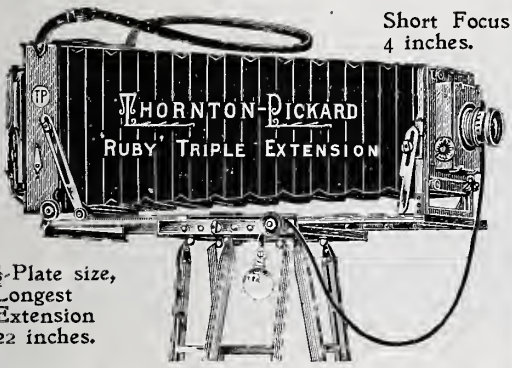
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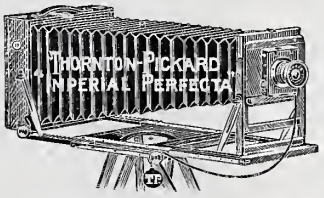
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Quality, Quantity and Method in Business.

Some Account of the Works of Messrs. Raines & Co., at St. Mary's Road, Ealing.

From an Article appearing in *Photography*, July 10th, 1906.

IN any large works, system and method are the most important factors towards a commercial success, and this truth was never more impressed upon us than in the course of a visit which we paid a few days ago to the establishment . . . of Messrs. Raines & Co., at St. Mary's Road, South Ealing. Messrs. Raines have built up a most extensive business in enlargements, printing, framing, and kindred branches of work, and while the actual quality of their products is, no doubt, the foundation of it, they could not hope to keep it together without the whole being thoroughly systematised. The most modern methods we found to be in use right through. . . .

. . . A long passage between the two blocks of building was occupied by a series of tables on which daylight printing in the good diffused light was in full swing on the occasion of our visit. Much of the work was in sepia-platinum . . . and we were particularly struck by the very fine colour which was obtained. In fact, it was the best we have seen on sepia-platinotype paper, and we were not surprised to learn of its great popularity amongst the better class of professional photographers, for whom primarily that particular type of work was done.

. . . . . .

The illustration in *Photography* will give a better idea of the enlarging room than any verbal description. From each window run back rails on which the easels are carried. At the back of the large room are the developing sinks, while a simple light trap enables the operators to pass out into daylight without having to open any doors, a convenience which must be experienced to be appreciated. . . .

. . . . . .

A few minutes' walk from the offices and principal factory is another, given over to frame making and to enlarged negative making for carbon and other work. Here, too, we found a giant developing dish for enlargements up to ten feet in length, or even larger with a little contriving. The stock of mouldings for frames was very large, and we noticed that the type of moulding which is so much sought after for exhibition work was very prominent. In fact, Messrs. Raines & Co. lay themselves out to do work of what may be called exhibition quality; and any of our readers who have negatives from which they want enlargements—not slop work at slop prices, but good carefully-made enlargements that shall show the negative off to advantage, at prices which are extremely reasonable when the high quality is taken into account—would do well to give Messrs. Raines a trial order.

All we saw testified to the excellence of the work. We looked through many of the orders that were going through, and in each there was evidence that it was not a case of "anything will do," but that the result, whether print or enlargement, untouched or finished, had to be right. That their customers are pleased and satisfied was borne out by a number of letters we were allowed to see, and two of these we select for quotation, one because it is a fair type of many, the other as coming from a gentleman who is well known to readers of *Photography*. In the first, Rev. R. E. Hanson, of Dublin, says: "I am delighted with the mounting and framing of the prints I sent you. They could not possibly have been done in better taste or shown up to greater advantage." In the other, Mr. S. G. Kimber writes: "You have mounted my portfolio and exhibition prints with great taste, and I thank you for your promptness in executing the work." That an exhibitor of Mr. Kimber's standing speaks of the taste with which his order was fulfilled is a testimony which will bear due weight.

It may be added that the firm issues a well got up and fully illustrated catalogue, giving prices not only for printing, enlarging, and framing, but also for carbon opals, enlargements on canvas, retouching, enlarged negative making, slide making, the production of bromide and other postcards, and dry mounting on paper and card. It can be obtained on application to Messrs. Raines & Co., Dept. B, St. Mary's Road, Ealing; and should be in the hands of all our readers.

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"The Linked Ring" is a society of photographers having purely artistic aims. It was formed some fourteen years ago, and held its first annual exhibition in 1893. "The Linked Ring" has about seventy-five members, and is conducted practically on the lines of the "Sette of Odd Volumes," without constitution, entrance fee, or subscription. Election is by suggestion within the Ring itself, and anyone of good reputation who has shown marked artistic ability and conscientious work is liable to be elected. The only officer is the honorary secretary. The small expenses of the Ring are defrayed by a "whip round" when necessary. The Salon is open to outsiders as well as to members and is held in the Gallery of the Royal society of Painters in Water Colours, 5a Pall Mall East, S.W. No charge is made for wall-space, and sales are permitted. Particulars may be obtained from Reginald W. Craigie, hon. secretary, 5a Pall Mall East, London, S.W.

The American Salon is managed by the American Federation of Photographic Societies. It is held annually, and travels to about a dozen of the principal cities of the United States; and to Toronto. At each place it is under the control of the local federated society, and it is usually displayed in an important gallery. There are no entrance fees or other charges to exhibitors and the Federation pays the carriage and insurance on foreign works, from and back to certain collectors in each country. Sales are allowed. Foreign exhibits must be sent mounted but not framed, and those selected are framed by the Federation at their own expense. There is a preliminary selecting committee which undertakes to reduce the works submitted to one thousand, and from these, selection is made by a jury of about twenty painters, almost all of National Academy rank. British pictures are collected and forwarded by H. Snowden Ward, 6 Farringdon Avenue, London, E.C., from whom, or from The Secretary of the Metropolitan Camera Club, New York, particulars ot the Salon may be obtained.

The Northern Exhibition is held in Manchester, Liverpool, and Leeds, in succession, in the summer; under an agreement for co-operation between the principal societies in these cities.

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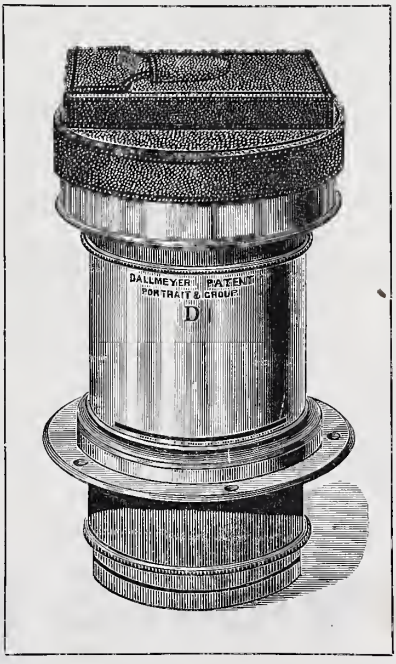
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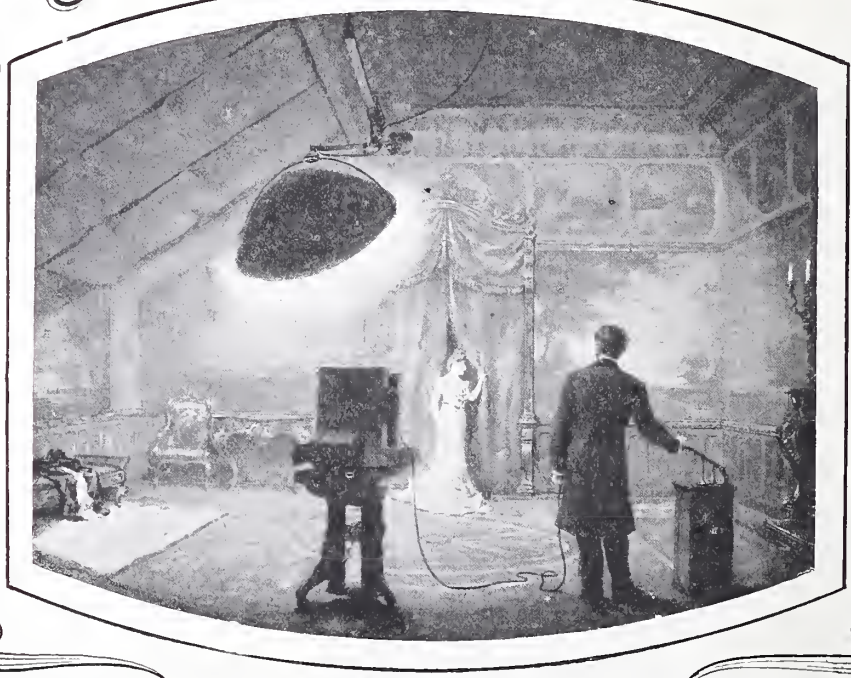
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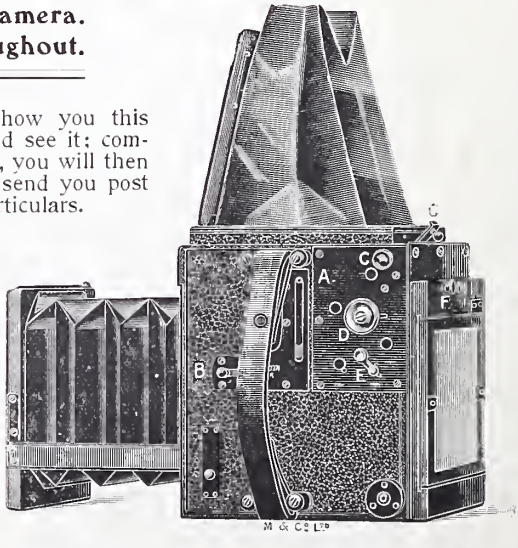
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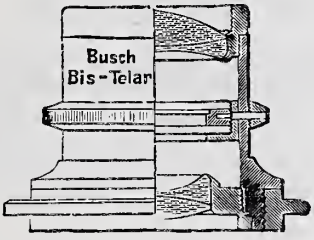
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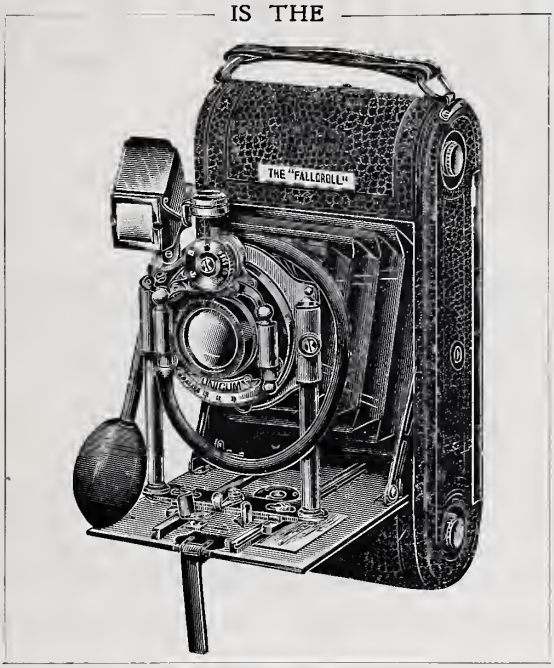
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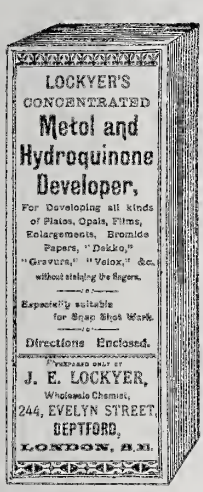
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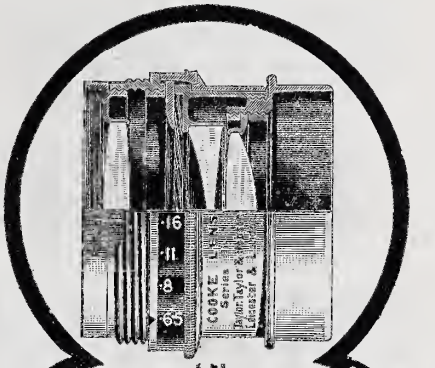


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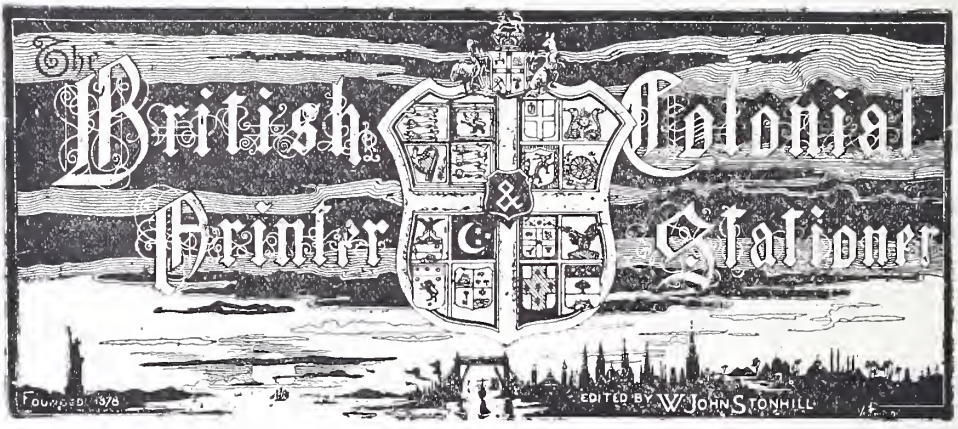
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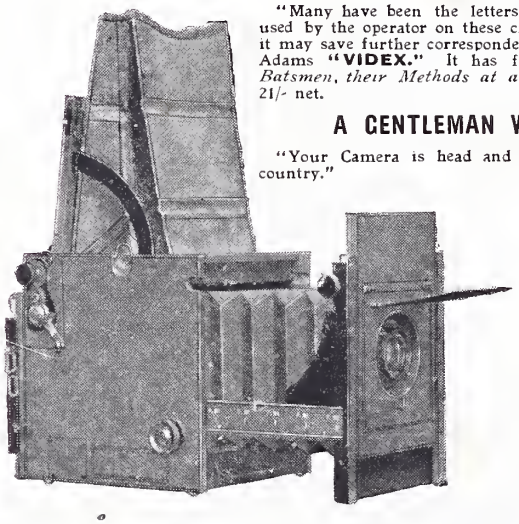
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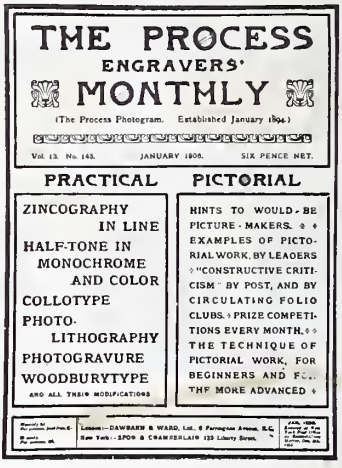
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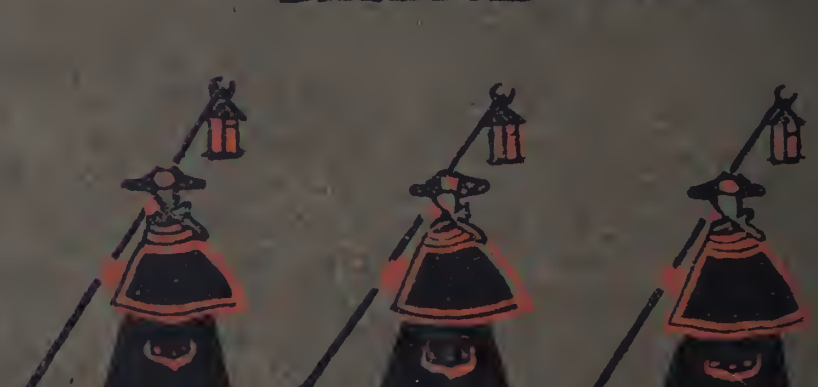
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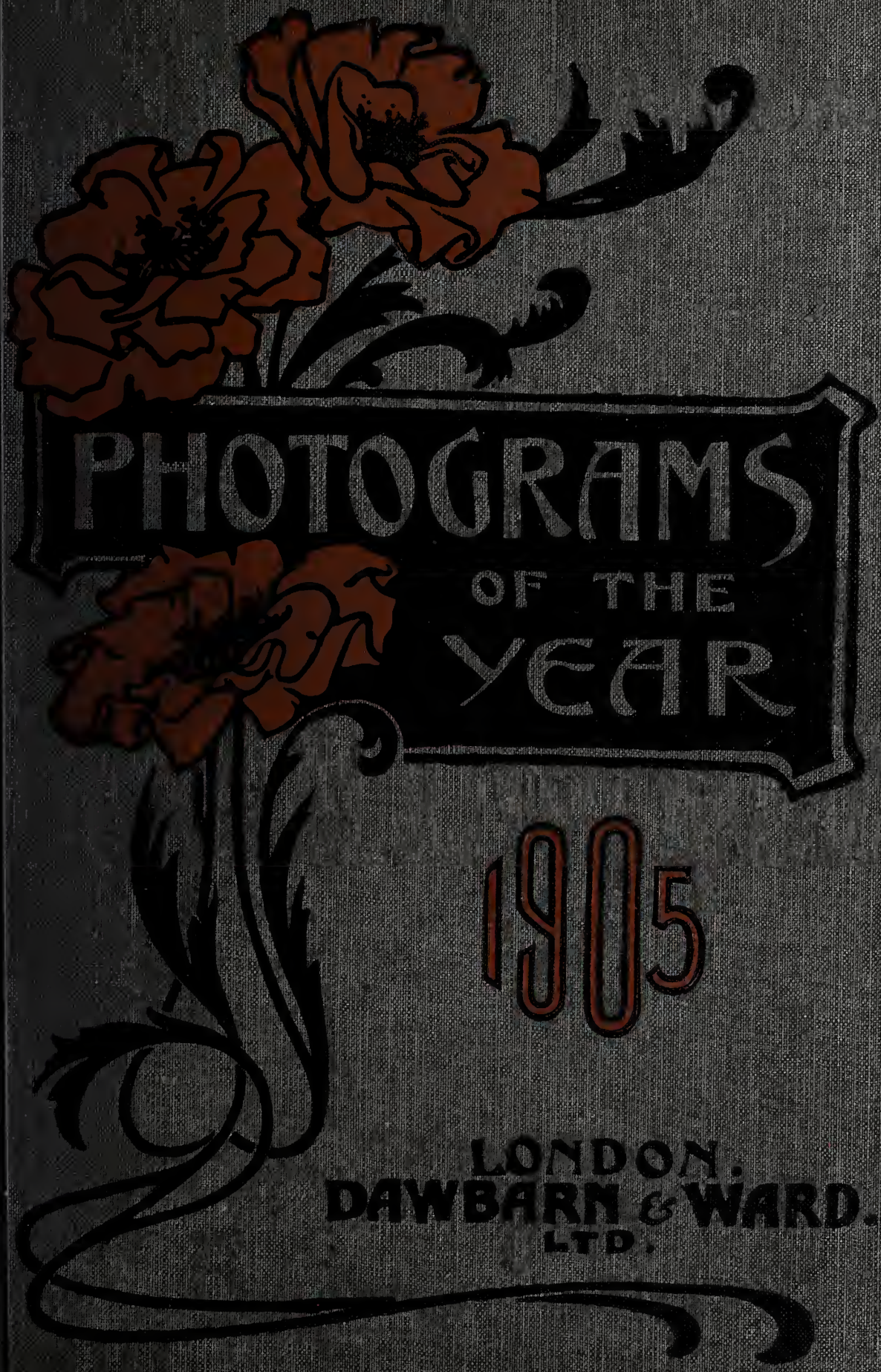
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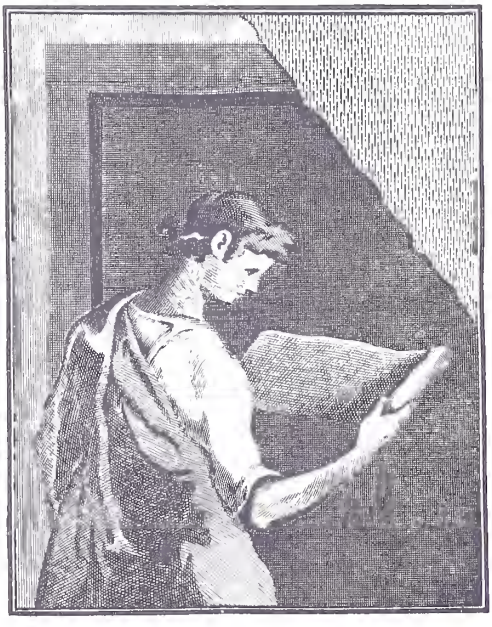
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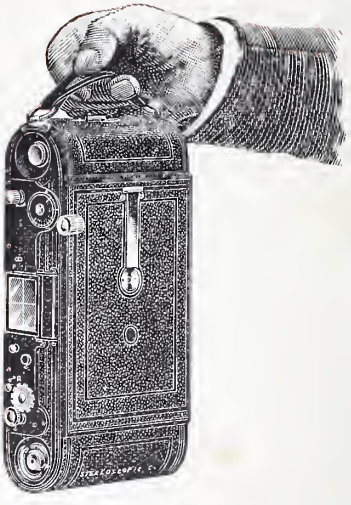
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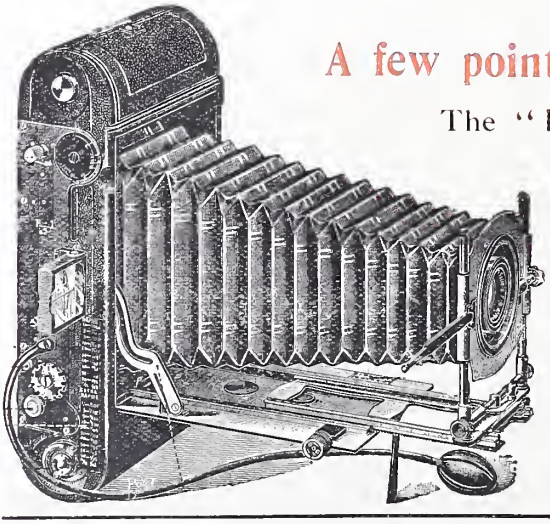
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Paris Salon. *R.P.S. No. 41.* 1905.

W. J. Hooker

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INFANT'S PROFILE. *Salon 96.*
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Each writer, whether his matter is signed or not, expresses his own opinion, which the Editors do not necessarily endorse. In art, dogma is fatal, free thinking is of vital importance.

We invite every would-be picture-maker to submit his work next year, whether intended for exhibition or not. First selection, early in August; second, at beginning of September. Exhibitors are asked to send the actual exhibition pictures; which, if they reach us in time, will be duly handed to the exhibitions on receiving days.

Photo-mechanical reproduction must inadequately represent many of the originals, but we use all possible care to preserve the tone-values and to suggest the texture of the artist's own print.

Sincere thanks are hereby given to all who have helped in the making of this book; including many for whose pictures it was impossible to find space. We ask for hints, suggestions, and other help toward making this work more than ever "an incentive and an inspiration to every true lover of photography."

"Contents" will be found on the fourth page of advertisements, with indices of titles and of authors' names on later pages.



SAND EEL DIGGERS.
By Robert Demachy

Salon 113.



THE FAUN.
By R. le Bègue.

Pictorial Photography in France.

By ROBERT DEMACHY.

THE public is apt to show itself severe and exacting to a discouraging degree towards pictorial photography. Not so towards the work of painters. When a man begins to talk about the evolution of pictorial photography and you have the courage to listen to him, you will notice in his arguments an unconscious return to purely photographic standards. He will expect from the artist photographer the same rapid progress that one is warranted to find in the technical trials of the beginner in snapshot, documentary or scientific photography. It is quite certain that one is accustomed to meet annually with more or less startling discoveries in different branches of science. "Anything new in Chemistry this year?" Of course there is always something new cropping up in petrol motors or boiler tubes or Hertz waves or bacilli cultures, and we come after, it seems, while nobody expects anything very new from the Royal Academy.

That is why I hesitate to acknowledge that the Paris Photo Club Salon has not startled the Parisian public by any remarkable and novel picture. From this my patient reader will probably infer that pictorial photography is on the wane on this side of the Channel. It is not so, but it has reached the optimum, and easy, point that the actual printing processes can allow it to reach. This advance has been quite striking, because it has been a question of gum bichromate, double colored printing, or glycerine developed platinum—tangible and describable things, all of them. It dates really from several years. Since then the progress that has been made has been quite outside of photography. Photography has been but the occasional cause of the art education which is slowly going on amongst the higher class of French photographers. This sort of progress cannot be anything else but *slow* and it cannot strike the casual observer. All that we can expect of it is a gradually spreading movement towards beautiful lines and fine quality of color—but this will never bring forth sensational photograms in the annual reviews.

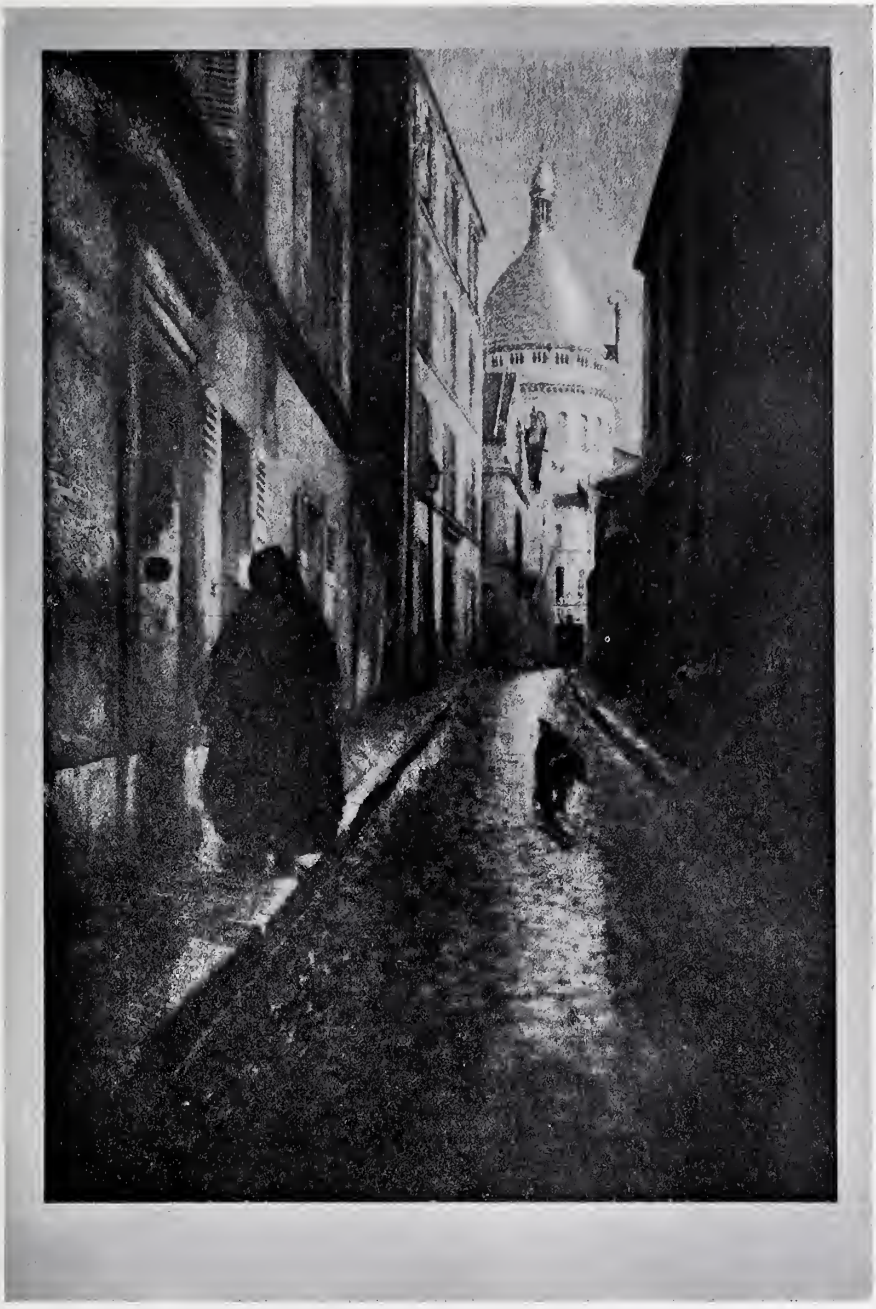


AN OLD WOMAN.
By Charles Sollet.

We have found such progress amongst the works exhibited at the tenth Photo Club Salon. The average picture is in better taste and the rejected pictures of superior quality than last year. But the really good pictures—and there are many—are still smothered by the mass of correct and uninteresting things that an over-indulgent jury has accepted. Half of the pictures sent in have been rejected. If the percentage had reached two-thirds the rest would have made a more convincing show. Decidedly the galleries lent by the Ville de Paris at the Beaux Arts Palace are too spacious for photographers. The restricted wall space of the late Dudley Gallery may after all have had a happy influence on the quality of the London Salon?

The leaders over here are always the same: Major Puyo with extremely fine gum studies in several colors, of a freshness of tone immeasurably superior to his last year's attempts; Mdlle. Laguarde, M. le Bègue, M. Grimprel with a graceful head in sanguine and some color effects in a personal style; M. Hachette who has been working hard with gum bichromate on the strict lines of the three colors process, with three negatives. Also some new colorists coming to the front: M. Sollet, M. Dillaye, the well known writer on photographic subjects, who shows some extremely delicate examples of colored gum. His methods of preparing the sensitive mixture are peculiar: the gum and the bichromate—both finely pulverized—are mixed together and dissolved in hot water. M. Dillaye claims that the greater concentration of the sensitive salt thus obtained has most favorable results, for it appears that the bichromate does not crystallize on drying as might have been expected.

Indeed multiple gum printing in colors has become quite a feature at this last Salon and the new men are taking the right road it seems. Further on we notice a very fine tryptich—a landscape by M. Foucher, of Tours. The author has managed to find in nature a landscape which furnished him with three distinct motives eminently suitable for the special combination he has chosen. Such is not always the case; I have seen tryptiches signed by eminent landscape photographers that had of the tryptich but the name. They were good landscapes spoiled by having been cut into three irritating slices. The number of gum prints sent in was vastly superior to that of 1904. Not so as to quality; two-thirds at



MONTMARTRE. *Salon 115.*
By Robert Demachy.

least were rejected by the members of the jury, who judged with reason that they had to be especially severe on pictures whose faults *could* have been corrected by appropriate development, or whose errors were manifestly due to the clumsy intervention of their uneducated authors.

For the first time the Salon Committee has extended to France the special favors previously reserved to the American Photo Secession. We have thus been able to choose amongst the French exhibitors at our Salon, and to submit to the English public a small collection of pictures—24 in all—representative of what Frenchmen consider fairly good work. Under the old rules French pictures were chosen by the English jury. We have never doubted of its fitness, but we think that the peculiar flavour of a foreign school—be it French, German or Belgian—will be stronger in a collection chosen by Frenchmen, Germans or Belgians, than if a foreign jury quite efficient from an artistic point of view, but imbued with a national preference for its national style, has to decide amongst a quantity of foreign works. The result will perhaps not be so pleasing as before—it will undoubtedly be more striking.

The new system, though it has considerably reduced the number of pictures by well known French exhibitors, has allowed us to show the work of some new men: M. Besson, Lafargue, Dillaye and Mahéo, who will, I am sure, find favor with the British public.

There is not much to be said on the pictorial post card exhibition organised by the Paris Photo Club in one of the rooms of the Petit Palais. Outside of the work of a few well known Frenchmen there was really nothing to be commended. Though about eighty per cent. of the postal cards sent in were rejected, the exhibitors having evidently misunderstood the particular aims of the exhibition committee, for documentary and topographical cards came in by the hundred and were mostly of quite an inferior kind.

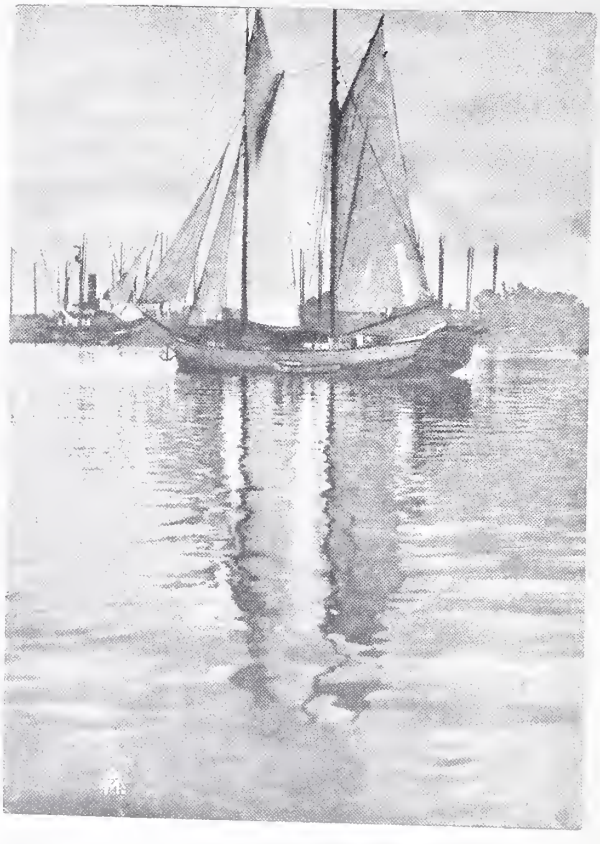
In another quarter serious progress has been made towards perfecting the tools of the artist photographer. M. de Pulligny and Major Puyo, who had made last year some very interesting experiments with cheap uncorrected lenses, have succeeded in constructing on similar lines several types of objectives that have given the most satisfactory results. The most recent type evolved by these gentlemen is the adjustable landscape tele-photo lens, in which the focus of the positive element is equal to that of the negative. Thus the working focus is equal to the distance between the focussing glass and the back lens, plus the focus of the frontal (4 inches). By lengthening or shortening the distance between the lens and ground glass, more or less enlargement is obtained, while the focussing is done by racking apart the front and back lenses—specially mounted for the purpose. To insure complete covering of a $7 \times 9\frac{1}{2}$ inch plate the minimum distance between ground glass and back lens should be 12 inches. This objective stopped down to $f/20$ or $f/30$ allows of one-fourth of a second exposure for a sunlit landscape. It is fairly rapid. Though anachromatic, no correction is practically necessary, for the theoretical correction does not exceed one-tenth of a millimetre—a " quantité négligeable." The ordinary tele-photo lens such as I have used up to now boasts

of such a long focus that it can only photograph a far removed motive, with no intervening objects; it is very unsatisfactory in that respect. MM. de Pulligny and Puyo's adjustable lens allows of infinitely more liberty, and it gives a beautifully soft definition without the least offensive woolliness. It will be of great service to pictorial photographers. Another type of tele-photo lens is being now studied—of 40 inches working focus. It will be necessary to correct anachromatism after focussing by racking nearer to each other the negative and positive lenses, but the correction will be constant. M. de Pulligny has also constructed an amplificator meant to transform ordinary studio lenses into tele-photo lenses. I have tried one of these with my Voigtlander universal lens for portraits—the result is more than satisfactory. At a distance of seven yards from my model with 30 seconds exposure I have been able to get in correct perspective some dangerously protruding hands and feet; the test picture of equal size, but taken at a shorter distance with the Voigtlander alone, being most displeasing.



MARIE BASSE À BOULOGNE.
By Maurice Bucquet, Paris.

The symmetrical and single anachromatic portrait lenses have lately been adopted by several French professionals, but it appears that these gentlemen have thought proper to stop them down to such an extent that they have managed to lose the distinctive qualities of these excellent instruments —rapidity and synthesis. The Photo Club de Paris will hold in March next a special exhibition of straight pictures taken with the different types of the Pulligny-Puyo lenses. Let us hope that this most useful show will convince our professional photographers of the fact that a synthetical rendering of the human figure is far more pleasing to the eye than an exhaustive analysis. On the side of the opticians there is of course an unavowed hostility against novel instruments the cost of which is known to be practically reduced to that of the metallic mount. Yet it seems that with such an enormous margin for profit it would be worth their while to take advantage of the absolutely disinterested work of Messrs. de Pulligny and Puyo.



By Max Albert, St. Gallen.



By Otto Ehrhardt, Coswig

The Progress of Pictorial Photography in Germany.

By FRITZ LOESCHER.
Editor of *Photographische Mitteilungen*.

For the last two years I have edited, for one of our first publishers and organisers of exhibitions, a collection of pictorial photograms. I asked a writer for a text for the publication. "I will try," says he, resignedly, "but what can one write again about the same facts?" This expression is characteristic of the situation of pictorial photography for this last year. Its mission is thought to be accomplished, its possibilities to be exhausted. The artistic literati look upon it as "a brilliant episode." And after the last international exhibition in Hamburg, which again gave us a sight of the best work of all countries, a little weariness attacked one.

Herr Juhl, the distinguished organiser of the Hamburg Exhibition, declared that he was willing to finish his work in artistic photography with this brilliant exhibition, and it almost appears that this conclusion may be true. The well known pictorial photographers of Hamburg also showed a certain amount of disappointment. Their new polychrome gum bichromate prints did not find with critic and public the recognition that was expected. The sales were moderate, and their huge prints have accumulated in their houses on the walls and in portfolios.

I believe this reaction must come once. One's expectations are far too highly strained, and pictorial photographers everywhere have become a little conceited and arrogant. We must not forget that we only give photograms, which even in the most favored instance cannot equal an original work of the liberal arts. We must therefore cease to crave for the thunder of the heavens, in order to devote attention to the peaceful lasting work which falls like a fructifying spring shower. Neither to the amateur, who uses the camera as a plaything, nor to the pseudo-artist who descends to artistic finesse and jugglery, can photography be satisfactory in the long run. Always richer and more beautiful can it only become to him, who uses it in order to place before his fellow creatures the true beauties of nature in pictures which are free from vainglorious construction. Thus it first brings the photographer himself always into more intimate touch with nature; it opens his eyes, so that then he discloses to



LANDSCAPE.
By C. Puyo.

the view of his fellow men the inexhaustible wealth of nature. And if one takes up photography as this high medium, then the exhibitions must also be as inexhaustible as the works of nature.

When the intoxication, into which the rapid development of photography has plunged us, has passed away, we shall see what photography can give us of value in its quieter development. To me it appears that now we have reached this stage. A quiet action of the revolutionising work of the good amateur photographers can be traced everywhere in Germany, even if it reaches at first more in breadth than depth. At the exhibitions, we have seen the large decorative gum prints from Vienna and Hamburg, the delicate platinotypes rich in tonality from England, and the masterly light-paintings from America. Now we also wish to do the same, and stand at a deplorable and incomprehensible striving after external appearances. It is the same with professionals as with amateurs. Hereafter the old manner, to turn out retouched dolls' heads between gaudy salon furniture and cloud backgrounds, has fallen into discredit, and one must try "the new movement." But here also one sees only the external appearances and finally one comes to the same masquerade, only in another guise. There are a large number of people who wish to run a business with "pictorial photography," and the amateur who really understands art cries despairingly with Goethe's apprentice in magic: "Die ich rief, die Geister, werd'ich nun nicht los!"

But when had not a development of a new art such periods of servile imitations of externals to go through? The imitators will disappear and the *spirit* of art remain. In photography also the future belongs to those who know how to imbue their pictures with thought and sentiment, not the servile followers of various external absurdities. Would that the distinction was always sharply drawn in the photographic publications here.

How the general level in Germany has been raised was proved by the exhibitions of this year. Even a national exhibition, which was arranged by the *Freie Vereinigung von Amateur-Photographen* in an art salon at

Hamburg in the spring of the year, showed throughout a level of exhibits, which did not have to fear the proximity of paintings. Here it struck one how photograms showed to great advantage in small rooms. Large exhibition halls are the ruin of most photograms, their delicate lines and tonality can only be fully appreciated in small rooms, for which indeed they are actually destined. If therefore periodical small exhibitions were held in art salons, they would be more useful for the progress of photography as well as for the comprehension of the public, than those yearly stupendous markets which the great art exhibitions form.

The great international exhibition, which was held in Berlin in the spring, gave for the first time for some years in our capital a worthy collection of international photograms. It was said that it ought to be a fixed salon, and this would take place in Berlin, a city which takes indeed a prominent position in fostering of intellectual interests, but which does not always show the same activity in artistic matters as many of the smaller German towns. The exhibition itself showed, in the German section, a somewhat checkered image. This was clear to even the slightly critical that artistic photography in Germany has no fixed physiognomy. We are yet in the making, but therefore there was shown much fresh endeavor and sound power. The jury which selected the German and Austrian pictures was much discussed. This jury consisted entirely of well known Berlin painters and art critics. One inclined to the opinion that these gentlemen judged too much from the painter's standpoint, and passed many photograms that were technically defective, because they showed a certain happy effect, whilst on the other hand works, photographically sound, were rejected.



By A. Rauft, Dresden.



MOTHER AND CHILD.
By Otto Scharf, Krefeldt.



PORTRAIT.
By Nicola Perscheid, Berlin.



HAMBURG HARBOUR.
By E. Barnbrock, Hamburg.

In the Austrian section the most interesting of all was the reduction in the size of the hitherto enormous gum prints. Kühn of Innsbruck had for the most part replaced the gum prints with platinotypes, which were made on Japanese paper in extremely soft tones. One may say that in leading Austrian circles the decorative gum print in huge sizes is played out. Looking for novelty one found it in a reversion to smaller sizes, which sought to satisfy with the charm of a finely drawn scale of photographic tones. If I am not wrong, the action of light is now being studied with us with greater zeal. After that the subtle rendering of line has predominated for so long in photography, we are now beginning to tackle with greater zeal and knowledge the action of light on objects and the harmonious play of tonal values. And undoubtedly, here above all, photography has a much more important and more praiseworthy business to carry out, than in the reproduction of natural colors, which has been pursued in Germany with restless ardor, but hitherto always with only doubtful success, which cannot satisfy any finer tastes.

In opposition to the Viennese, the Hamburg group of gum bichromate



SISTERS.
By Hugo Erfurth, Dresden.

printers, the leaders of which are the brothers Hofmeister, adhere to their gigantic sizes, which now they almost exclusively turn out in polychrome. The colors do not in these follow a fixed principle, but purely personal taste. Nevertheless the result approximates to an impression of nature, and this is exactly the reproach brought against this kind of colored gum printing. The discreet use of color to heighten the sentiment is permissible, exactly as the art lithographer uses it, but critics and the public have not yet appreciated the nature-colored gum prints, and it certainly must be admitted that it is very seldom that actually an harmonious result is obtained by this process.

The Hamburgers curiously enough did not exhibit in Berlin. Excellent however were the foreign sections. Amongst the English exhibitors were, Keighley, Wanless, Evans, Craig Annan, Furley Lewis, Cochrane, Mummery, Hollyer, Warburg, Cadby, Job, and Ashton. The English section surprised one by its firm harmony, the original choice of the subject, and the delicate subordinated reproduction of low tones. Almost a little too restrained were some of the tones, one frequently wanted here and there a decided accentuation.



LANDSCAPE.
By Fritz Schiebl, Vienna.

France and Belgium were also worthily represented, and America sparkled here as everywhere else through the exhibits of the Photo-Secession. Uncommonly full of spirit and understanding have these artists proved to be in the use of the camera, and yet one can only designate many of their pictures as experiments.

A conflict, which may yet have very important results, has this last year for the first time put in a serious appearance. Some of our foremost art photographers were requested at the instigation of some professional photographers to retire from a photographic association. Although this dispute after lively arguments was decided in favor of the amateurs, and I have treated on the subject specially, yet I believe now, that an amateur who does all his own work should never submit to a trade organisation, although he may have sold his pictures. I see in the method of working a distinguishing sign that differentiates between the free photographer and the business photographer. The artistic photographer who will justly uphold his name cannot leave any of his work to others. The division of labor produces machine-made wares. The artistic performance on the other hand requires an animated work from *one* hand. Exactly as the work of the artist must be sustained by the personality and the hand of *one* man



By Helene Littmann, Vienna.

—that, is according to my views, the great future of photography. And whoever works thus—whether as an amateur or as professional—must not be annoyed by organisations whose existence is founded on quite other lines.

As regards the examples of work accompanying my notes, Nicola Perscheid is already known to my readers. He is reckoned as one of the most tasteful of our professionals, and has lately opened in Berlin an extremely fashionable studio, in which he has given the go-by to all



LOVE AND INDIFFERENCE.
By R. Dührkoop, Hamburg

conventionalities and will only produce pictures of artistic value. Wilhelm Weimer of Darmstadt is one of the most important of our photographers, quite a personal phenomenon. For a long time he has worked quite alone, exactly like a painter, and on his example I can support my contentions. Dührkoop of Hamburg and Erfurth of Dresden belong to the skilled supports of our modern professional photography; Arthur Rauft of Dresden will always make his way with his fine sentiment. Otto Ehrhardt of Coswig belongs to the few gummists who handle with absolute certainty and good taste that freakish process. His pictures do not bluster, but they are full of delicacy and painter-like sentiment. Otto Scharf of Krefeld is known as a master of gum printing; the theme "Mother and Child" he has treated with special felicity in pictures full of the truest feeling. The characteristic study of the Hamburg Harbor by E. Barnbrock was a feature of the spring exhibition at Hamburg, whilst the sunny "Landscape" by Fritz Schiebl of Vienna is from the Berlin Exhibition. Max Albert of St. Gallen aptly works the gum process in small sizes; and Helene Littmann of Vienna, who first appeared at the Berlin Exhibition, is one of our most improving lady exhibitors. She has brought a remarkable virtuosity to the working of bromide paper, just as Alex. Keighley has proved that this neglected process can in the hand of an artist give striking effects.



OPEN-AIR PORTRAIT.
By Ward Muir.



By Frederick H. Evans.



Scots Salon. SPENCER JUNIOR.
By J. W. Eadie.

The Work of the Year :

A FRAGMENTARY RETROSPECT.

IN pictorial photographic politics there have been two important steps this year, one on the Linked Ring side and the other on the side of the Royal. The first arose out of the visit of Alfred Stieglitz to Europe and consists of the arrangement that the French Links and the American Links shall form selecting committees for the work of their own countries. This tends greatly to the ensuring of representative collections, and if it can be kept from degenerating into pictorial pharisaism it will be all to the good. Certainly it has worked very well this year, though both French and American selectors have sent pictures which would probably not have been chosen by the English Links.

The other, and probably the more important move in the long run, is that made by the Royal Photographic Society in giving its Honorary Life Fellowship to two pictorial workers. When writing last year, under the heading of "Royal and Ring," we said:—"If Alfred Stieglitz, as representing the Americans, Robert Demachy on behalf of the French, and A. Horsley Hinton as a leading English 'Link,' were offered Life Fellowships, not only would they and, through them, pictorial photography, be signally honored but the Royal Photographic Society would distinctly strengthen its Life Fellowship list on a side which is weak." At the time we had not the least idea that such a thing could happen, and we were therefore surprised as well as gratified when the Fellowship was offered to Messrs. Demachy and Stieglitz, and accepted by them. Whether the third name which we mentioned was considered by those who elect to the Fellowship we do not know, and therefore we do not know what considerations determined the selection of two foreigners and no British



Barnet Competn. THE SISTER. *By Gerald E. Jones.*

pictorialist. It is obvious that the election of a British pictorialist would raise the claims of certain very able workers who are Fellows of the Society, and who would doubtless be held to have a first claim by many of the members. Whatever may have been the reasons for the exact selection, the Society has done a great thing by thus demonstrating its real interest in pictorial work, and we hope to see the principle extended until the Pictorial Fellows shall form a strong body such as will finally solve the problem of securing, every year, an efficient acceptable selecting committee and a fine exhibition.

The British pictorial collection at the St. Louis Exposition has served a very good purpose. It shewed to the Americans a very fairly representative if somewhat conservative collection of the British work of the past decade or so, and since returning to England it has given a chance to those who could visit Leeds, Burnley, or Bolton, of renewing acquaintance with old friends and comparing first impressions with the results of maturer judgment. Most of the pictures stand the test well, though some of them look very "old fashioned," and shew that their great popularity was due, in part at least, to a fashion of the moment, or to the charm of novelty. A large number of the examples were reproduced in various volumes of this annual at the time of their first appearance. Others are given in the current issue, and still more would have been produced this time but for the facts that their owners had not duplicates and that the pictures have not been free from exhibition.

It is a significant fact that the three British towns where this fine collection has been shown are all in Northumbria, and in a very small portion even of that division of the country. This is probably but one indication of the energy and enthusiasm which created and which have been strengthened by the Northern Photographic Exhibition. To the initiative of the Leeds Committee of the Northern, and to the indomitable earnestness of F. G. Issott, we owe the preservation of the collection, and the prevention of its dispersal on return from America.

Manchester, Liverpool and Leeds have now had the Northern Exhibition; each town has made some improvement or innovation, and next year Manchester fully intends to beat the records, not only of Liverpool and



AT THE FOOT OF THE CLIFF. *R.P.S One-man Show.*
By F. J. Mortimer.



CHICORY CHEESE.
By Mrs. Caleb Keene, Cape Town, S.A.

Leeds, but also of every provincial photographic exhibition. The show is worthy of all possible support. In each of its cities it occupies magnificent suites of rooms, has a strong society for its management, and is patronised by great numbers of visitors drawn from a keen, practical population, and including many lovers of photography who have little chance to see the London shows. The Leeds Exhibition discovered half-a-dozen new men and had fine new work from many others whose reputations are already well established. A few of the new pictures are reproduced in these pages.

A young exhibition doing a work of very great interest is the Scottish Salon. Founded in Perth last year, its second show was held in Glasgow last spring, and, thanks largely to W. A. Frame and J. W. Eadie, it was a very great success pictorially, though financially it resulted in loss. Several of its pictures were reproduced in *The Photogram* at the time and a few are to be found in the present pages.

Both the Scottish and the Northern exhibitions have the same danger to face, one that may possibly be more apparent to the outside observer than to some of those who are or should be responsible. It is the danger of leaving the actual work in too few hands. While the men who did the work at Glasgow and at Leeds did it magnificently and uncomplainingly, there was an obvious lack of support by the rank and file, and by the affiliated and federated societies. In efforts so great, the executives ought to be able to rely upon the active help of every member of every associated society. All cannot be secretaries and selectors, but all can visit the exhibition in its earlier days, and can influence others to do the same. If every man who ought to have done so had been responsible for even three tickets, both the exhibitions would have had very different records of attendances and very different balance-sheets. And each of them would have done much more good educational work than it was privileged to do.

The American Salon was duly held. The number of entries was unprecedented—well over ten thousand frames—and every picture was submitted to and examined by some portion of the selecting committee,



THE GOSSIP.
By C. F. Inston.



Northern Ex. MISTS OF THE MORNING. *R.P.S. 47.*
By James C. Batkin.

which consisted of a score of the leading painters of New York. To say that every member of the committee saw every picture would be absurd, but to say that a large number were not submitted to the jury (as has been stated) is untrue. Very naturally, the painters refused to undertake a similar task for this year, hence a somewhat complicated method of selection has been adopted. Each society in the American Federation is asked to act as a selecting committee for its own locality, with the right reserved to any exhibitor whose work is rejected locally, to send it to the national committee. This national committee consists of professional and amateur photographers, with Rudolf Eickemeyer at their head, and undertakes to select about one thousand pictures from those submitted: this thousand to be laid before the committee of painters, twenty-one in number and almost all of National Academy rank, for final selection. In various European countries local representatives have been appointed to forward the pictures in bulk and distribute them on their return. As much trouble and delay arose with the Customs last year over the framed pictures, it is arranged that all foreign pictures be sent unframed, and that those which are selected will be framed by the exhibition authorities.

As was intimated last year, the American Salon has met with bitter opposition. In spite of this, we believe that its management fulfilled every-



LITTLE ANNE.
By Henry Spink.

thing it undertook in a business-like and even a generous manner. The galleries in New York were admittedly not so large or so well lighted as was desirable, and the pictures accepted were too many for good display in the space. But the galleries were the best available; and as the collection was intended to travel to large exhibition halls in other cities it was wise to make it a little too large for the smallest gallery of the series. The comment of the press in New York was very varied, but after leaving the stormy atmosphere of that city the collection was generally very highly praised by the press, and without doubt its educational value was very great. In such magnificent buildings as the Corcoran Gallery in Washington, the Carnegie Gallery in Pittsburgh, and others of similar style, the collection was shewn to great advantage, and the only real objection to the Salon, so far as we know, is that the pictures are away from their owners for a twelve-month or more, because they travel to a dozen of the greater cities of the States and Canada. In fact, in sending to the Salon one sends to a dozen or more exhibitions, and not to one only.

At the Photographic Convention the Platinotype Co. made a very fine display of portraiture by American and continental professionals, and although a trade purpose was at bottom they deserve every credit for showing us work which has not been attracted by any of the regular exhibitions, but which is of much interest, and very high professional quality. From the series we were allowed to select a portrait by Garo, a very delightful piece of straight-forward portraiture.



SEA URCHINS.
By Dr. C. F. Grindrod.



THE SHEPHERDESS. *Salon 73*
By Alexander Keighley.



THE CATHEDRAL WORKSHOP.
By H. C. Leat.

There can be no doubt that photographers are shaking off one or two conventions which have been in the nature of fetters. It is not the first time this has been noticed, nor is this the first time it has been commented upon in this publication. A revulsion, or reversion, or "swing of the pendulum" is not, in itself, a good thing, nor is it a bad thing. Its value depends upon the use we make of it. If it is merely a changing fancy on the part of the old "masters" or if it means the rise of a number of new "masters" to eclipse the old; and if the change and the masters are to be followed by a blind "school" of imitators of a new fad, the effort, though perhaps not positively harmful, will be at best useless and wasted. If the change indicates new ideas and new men and succeeds in encouraging independent thought, it will be all to the good.

The fact that there are fashions in photography, and that they do change from time to time has an important bearing for the would-be picture-maker. It should encourage him to work out his own ideas, on his own lines, irrespective of whether the methods that best express his feelings are considered "artistic" at the moment. It should help him to realise that platinum or gum is not "artistic" nor is P.O.P. "inartistic" in itself, any more than dark frames and absence of mounts are good, while white mounts and gilt frames are necessarily evil.

In setting forth to make a picture there are two important points to consider, and both have their bearing upon the choice of medium, of treatment and even of mounting and framing. The first has often been dwelt upon. It is the story, the idea, the sentiment, or the soul of the picture itself. Every detail, such as scale of gradation, color of pigment, surface of print, size, nature of mount and frame must help, or at least be congruous to, the central idea.

The other consideration, though ultra-artistic people are apt to ignore it, is also important, and deals with the use that is to be made of the picture. Photographers are not the only picture-makers who ignore this



AT MONTMARTRE.
By G. Grimprel, Paris.

use, for the conventional gold frame of the oil-painting is provided simply to isolate the picture from the wall on which it hangs. Yet a picture may be, and in a really tastefully arranged room it must be, a part of the decorative scheme. Our depraved taste in this direction comes by inheritance from generations that marvelled at the collections of family portraits and other ancient paintings stiffly arranged in depressing picture-galleries in the homes of the wealthy. The same effect is carried out by some of the " art galleries " in our up-to-date cities, where every effort is made to display the pictures, with but little attempt to use the pictures as decorations for the room.

From the point of view of the exhibition, which only aims at showing off the pictures, this is all right, but one of its results is to induce people to paint pictures for the exhibition, not for the home. Thus certain conventions, mannerisms and effects are encouraged which may be the best for use in a great gallery, but which are not necessarily best for the



ALMA MATER. *St. Louis.*
By Mrs. G. A. Barton.



R.P.S. 37

SUNLIGHT ON WHITEWASH.
By A. H. Blake.

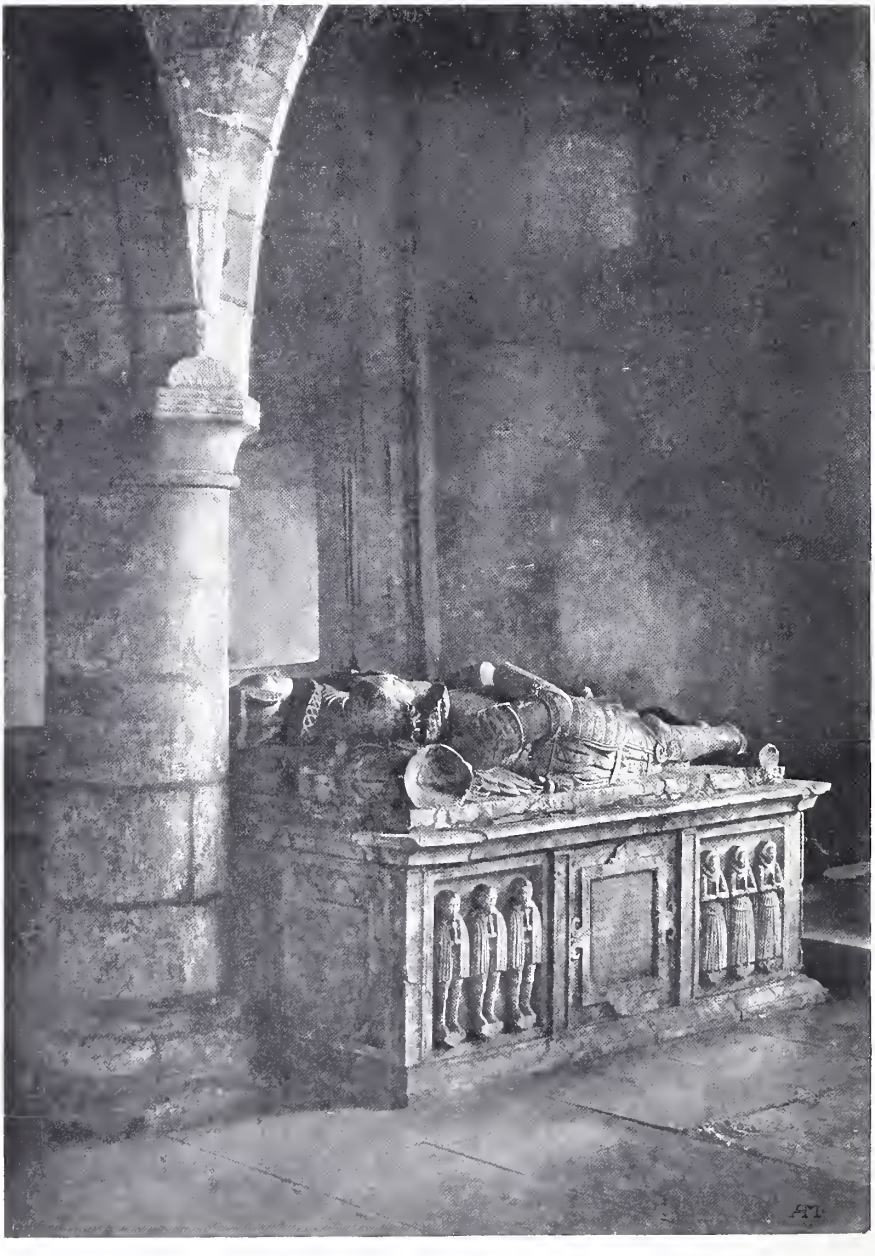
Salon 3

surroundings for which the pictures are ultimately intended. What has happened with painters, in the past, is happening with photographers at present, for some of those who are working most consciously and intelligently have the exhibition walls always before them, and make their pictures just a little stronger, just a little less delicate, and often a good deal larger in size than they would if trying to make a picture suitable for the decoration of a small room, or even if they were making a picture without any consideration for its use.

Photography is not so interested in comparing itself with other methods as it used to be: it is beginning to work out its own salvation on its own lines; and in this matter of the application of pictures it has a distinct, if only a small, opportunity to do pioneer work for all the arts. The promoters of photographic exhibitions can assist very greatly, and they should at least seriously consider the advisability of checking what may be called the exhibition conventions. Photograms may be used in two ways. First they may be considered simply as pictures or prints, in which case their proper place is the printed page or the portfolio. Photograms of this class have no more right on the walls of a tastefully furnished home room than have the great engravings of anecdotal subjects, for which our parents mistakenly spent their guineas, and which some of us still cherish. The second use of photograms, as wall-decorations, is as important as the first. This class must eventually be the main care of the exhibition arrangers and is the one that they can chiefly influence. Very few photograms have yet been sold for home decoration, but with the interesting, earnest work that is now being shewn, sales must grow, and it is desirable that the subjects and treatment should be suitable for their final surroundings. Otherwise, the picture which delighted the purchaser at the gallery will lose its charm in the home, to the detriment of photography's good name. Of course, exhibition authorities cannot be expected to deny themselves the space and the top-lighting loved of the builders of galleries, and to make their displays in suites of ordinary rooms with ordinary window lighting; but they may do something by breaking the walls, very definitely, into fairly small panels, and still more if they will bring out short walls (even a couple of feet) to throw the room into alcoves and to give, here and there, a chance of shade, and of partial side-lighting. From this particular point of view, the Salon has suffered materially as a result of its removal to a larger, higher, and more brightly-lighted gallery. And it has suffered also from the very ability with which Mr. Evans has hung the exhibition as a whole, for the conditions which make the present exhibition effective are all against the development of the print suitable to decorate the modest home. More than one exhibitor, noting the changed conditions, regretted that he had not put more vigor and depth into his prints, and next year, doubtless, the extra vigor will be given, thus fitting the work for its strong exhibition surroundings but partially spoiling it for its final destination. The exhibition managers can do much. The great decrease in the number accepted at the Royal gives the committee of the old society a chance. The Salonists have realised, we believe, that the unshielded sunlight is a mistake, and will probably



KILCHURN CASTLE.
By Eustace Young.



Northern Ex.

THE LAST REST.
By Arthur Marshall



A PORTRAIT.
By R. B. Speaight.



THE SEA.
By F. H. Worsley-Benison.

introduce a velarium next year. Both exhibitions might advantageously emphasise the panel and alcove system.

And exhibitors may do a great deal toward developing photography on really useful lines if they will keep before them the idea that their work is to be either a portfolio-piece or illustration, or is to form part of the decoration of a home room.

We now turn to some of the works, "exhibited and non-exhibited," which we have been privileged to reproduce this year.

A. J. Anderson, to whom a word of encouragement was offered in *Photograms of the Year 1903* (page 108) as a newcomer of promise, but who was not brought to our notice in 1904, has contrived to make a pictorial effect of an everyday theme. *Curbed* (page 98) has for its subject a locomotive engine and a railway carriage, but the fine play of steam produces a telling scene of power and movement. The point of view is well chosen so as to avoid the exaggerated perspective usual in such attempts, and Mr. Anderson has made the most of the silvery cumulus of vapour in his composition. The work is a good example of how treatment can transcend subject—the motive of every art.

At the Royal last year a contribution by the Rev. A. H. Blake was



RETURN FROM THE FIELDS.
By Gino Belotti (Milan).

praised for its carefully differentiated lighting, and another difficult problem (*Sunlight on Whitewash*, page 37) has occupied him. From a leafy shade he has watched the sunshine flecking the wall of some country homestead. The canopy of trees breaks the passage of the light, and soft shadows are thrown on the surface of the wall. Reproduction fails to do justice to the sound tonality of the original in which no inchoate black masses are discernible.

When the Salon is discussed, doubtless there will be much opportunity for dealing with the output of M. Robert Demachy, whose gifted work has evoked so many encomiums in the past. Two examples before us, however, demand immediate attention. *Sand-eel Diggers* (page 6) is marked by the artist's well-known powers of arrangement, and the careful grouping of the figures in the middle distance is the first merit of the composition to be recognised. The scheme ranges from velvet to silver in subtle gradations, and atmospheric suggestion is conveyed with certainty. In work such as this the pictorial possibility of photography receives much fulfilment, and, without being like an etching or an engraving, the photogram expresses the scene in an equal tonal scale. On the other hand *Montmartre*, despite its effective luminosity, shows the disadvantages under which the photographer labors, and in this instance M. Demachy was presumably at the mercy of the awkwardly posed



Northern Ex.

ON THE CLIFFS.
By T. F. Brogden.

wayfarers and the advancing cur. The figure of this dog seems out of its plane, and in any case would have been more effective if further removed from the spectator.

Panoramic landscape always presents difficulties to the artist in any medium, and great powers of selection and rejection have to be exercised if success is to be attained. For some time past W. R. Bland has courageously struggled in this field and these annuals attest his advance. *Hills of the Peak* (page 122) must be judged worthily as the best result yet attained by him. He has dexterously confined his outlook by choosing a foreground which is banked up on each side. The eye, consequently, is not bewildered by objects to the right and left, but peers straight ahead over the undulating surfaces to the horizon. The beams of light from a partly clouded sun give brilliancy to the expanse, and the effect is strikingly realistic. At this stage a full appreciation of Mrs. G. A. Barton's work of the year cannot be given, but enough of her labors has been seen at the office of *The Photogram* to re-convince us of her astonishing gifts. Having secured for herself the highest honors in romantic or mystical subjects she seems bent upon achieving an equal distinction in the field of portraiture. Last year *A Country Gentleman* (see page 146, *Photograms of 1904*) heralded this intention, and no one could examine that



SIMPLE SIMON WENT A FISHING. *Northern Ex.*
By Louis Dick.



THE OLD STAGE.
By John Beeby, San Francisco.

superbly posed and modelled head without discerning its great promise. In *A Parting Glance* (page 125) Mrs. Barton has confirmed this. The portrait is one that requires no title, so sudden and convincing is the capture of the fleeting expression. The tender modelling of the eyes in the shadow of the *chapeau de paille* and the exquisitely managed lighting of the face combine in a triumph. And to intimacy is added the note of mystery, just as one recognised it in the face of the child in the famous *Awakening* two years ago.

Dr. E. G. Boon has again attempted the problem of soft interior lighting, and *Breakfast* (page 102) comes as a fitting sequel to the *Convalescent* of 1904 (page 59). The subject in the first place is one of considerable refinement of composition, and each figure is in a natural and unforced pose. It is easily evident that the lighting of the two rooms has been differentiated, and, charming as the child model is in the anteroom, the suggestion is thrown out that another with fair hair would have been pictorially more useful by relieving the scheme of a somewhat insistent black mass. Tulloch Cheyne's *In Constable's Country* (page 48) carries a title of significant challenge, but menacing skies are absent, and simply a straightforward registration of boys fishing has accrued. Yet a word of praise should be accorded to the well-chosen vantage-ground for taking the view. Similar care has been exercised by Walter J. Clutterbuck, and *Kashmir* (page 93) with its group of mountain goats against snowy declivities shows how far the worker is prepared to roam in quest of subject. No lack of earnestness is betrayed by J. W. Eadie, whose boy-hawker in *Spencer Junior* (page 25) makes an animated capture. Year by year Douglas English sends closely-observed studies of bird or



SUNSET. *R.P.S. 18.*
By W. A. I. Hensler.

animal life which have an interest quite above the research of the ordinary natural history note. Such a picture as that of *The Flying Swan* (repro.) is of uncommon *élan*, and is a quite notable piece of spirited movement and a forceful example of photographic impressionism. Praise of the highest degree was freely given last year to Charles Emanuel. He was hailed as a master of tonality and this year we looked forward to a further advance. He has not violently receded, but has not maintained his position. *Coaling at Ghent* (page 105) doubtless demanded blackness in the figures of the heavers, but a grimy group surely need not have been chosen to front the pearly background of his scene. In *Old Lisieux* W. T. Greatbatch returns to an old and always interesting subject—a sunlit view seen from some dark recess. The difficulty of escaping negroid renderings of figures against strong sunlight is known to every worker, and Mr. Greatbatch has made a big effort to avoid it, although the result is not completely successful. The foreground interior seems unnecessarily prolonged to the left of the picture.

Dr. C. F. Grindrod has again been industrious, and from a numerous



IN CONSTABLE'S COUNTRY.
By Tulloch Cheyne.



A SUSSEX HOMESTEAD.
By Charles Job.

Salon 207.



Northern Ex. A STORMY HOME-COMING. *By Arthur Smith.*

batch of examples seen by us *Sea Urchins* (page 32) is taken as being the best of his year's output. The boy bathers are composed in a lively and mischievous group and the general scheme is well worked out. It is pardonable, however, to be deceived into believing that the background appears more appropriate to the bank of a river than to the margin of a sea. J. M. C. Grove, whilst presenting his studies in the gloomiest shades and in bogey lands never even dreamt of by Holland Day, has made a sudden leap into the light of an interior, and rendered in a frank yet delicate manner a pleasing girl's portrait. The naive title, *Silly Book* (page 111) is fully borne out by the child's expression. Great skill is shown too in the surface textures, and Mr. Grove proves conclusively that his subtle researches have not diminished his powers of treating an every-day theme with unerring technique. Considerable delicacy is also evinced by C. H. Hewitt in the portrait bust of *Lady X* (see later).

C. F. Inston is a worker to whom frequent reference has been made in the past, and this year he sends us an example which marks a departure from his usual paths. The cottage exterior with figures, *The Gossip* (page 29) revives memories of the late H. P. Robinson's class of subject, but there the similarity ends. The uncompromising methods of the earlier worker did not allow of other but sharply defined results, and the soft gradations of Mr. Inston's composition would have been absent. Altogether this delicate rendering of a homely scene reaches a good standard of achievement. Charles Job also has long been before us as a gifted student of the light and air of the open fields. Many observers will think that he reached his climacteric in the Arun scene two years ago (page 4 of 1903), and perhaps it is too much to hope that this triumph will again be repeated. His work this year is unmistakably better than that



THE LAUGHING BOY.
By Miss Agnes B. Warburg.

of last—a temporary decline being then noticeable, for which illness was doubtless the cause. Mr. Job's great forte is the luminosity of his skies and an instinctive knowledge of composition. He contrives to produce a truth of atmospheric effect by careful gradation of masses and his pictures invariably carry and do not lose their unity when viewed from a distance. This carrying power can also be obtained by violence of contrast, but a much more artistic method is the gentle passage from delicacy to strength in tonal gradation. In this connexion *A Sussex Homestead* (page 49) is offered for inspection, and the illustration of this latter method should be apparent to the student.

Ernest Marriage's grapplings with problems of light have often called for discussion in these pages, but this year a much more placid exercise has occupied him—the rendering of frail *Water Buttercups* (repro.), which serves its modest purpose. When the exhibitions come to be reviewed, the work of Arthur Marshall will have to be considered. In the meantime attention should be drawn to the architectural interior, *The Last Rest* (page 40). Essays of this order are countless, but of this standard few, and it is a compliment to both to say that Mr. Marshall has here attained the standard of Mr. F. H. Evans. Quite early in his career we prophesied a big future for F. J. Mortimer who, if other men were the pioneers, has



A BROWNIE.
By William Gill.

made the study of the sea a real force in photography. As has before been pointed out, his success is due to the atmospheric demands of his theme being realised. Angry seas in a vacuum are futile. Spray-laden air and threatening skies must play their parts and be represented, else the game is scenic make-believe. No more need be written at this stage. Suffice it to draw attention to the two powerful ocean transcripts on later pages. From these scenes of elemental ravage we turn to a tender study of nursery life by R. Speaight (page 41). The subject is uncommonly well devised and is sure to be slavishly imitated. Much skill has been displayed in toning the scheme, although a less white balustrade would have been preferable. But unstinted praise must be awarded to the clever composition of the group.

Not for some time has such a satisfying picture been seen of a woodland pool as that by W. Thomas, reproduced later. The scene is familiar enough—only Corot's "trees and water"—but the artistic result is inescapable. The subject is alive with air and light, and a perfect tonal harmony has been established. It is necessary only to examine carefully



THE TRUANTS.
By Percy G. R. Wright.

the subtly descending scale of emphasis given to the silvery trees, in proportion as they recede into the background to arrive at the chief key of success.

An early opportunity of seeing Miss Agnes Warburg's work of the year discloses two very meritorious exercises. *The Laughing Boy* (page 51) seated at a highly polished table affords scope for a bright portrait study and smooth reflecting surfaces, and the sun-lit group in *The White Donkey* (page 97) is dexterously arranged, and there is convincing atmospheric suggestion throughout. As heretofore, J. C. Warburg has covered an ambitious field, but we prefer him best in his studies of the swelling sea. *Surf* (repro.) has the obvious disadvantage of demanding two separate foci of vision, due probably to the fact that the next roll would have blotted out the view of the spectators on the sea-front.



Scots Salon.

SALMON FISHERS.
By D. S. Maclennan.

It is an axiom that subject can always be transcended by treatment, and for that reason we will not dwell too long upon the memorial obelisk and the weeping-tree shapes of J. M. Whitehead's *Until the Day Breaks* (repro.). Here everything depends upon the rendering of the evening sky and the still, dark earth, and Mr. Whitehead has certainly given us as fine a realisation of the vault of heaven as has been seen for many a year. So, too, in *The Sleeping Fields* (page 119), with no superfluous accessories to distract, he has achieved his purpose. The sky in this is secondary and the problem has been to model the broken surfaces of the fields in the dark-grey light. This is a work of great accomplishment and deserves careful examination, and, on a less subtle scale, Eustace Young's *Kilchurn Castle* (page 39) is commendable.

Space must now be found for dealing with some of the American, foreign and colonial examples which we have seen in advance of the exhibitions. New to these pages is work by Miss Alice Austin, who sends a typical study entitled *An Old-Fashioned Girl* (page 67). This is a promising venture and has many merits of skilful treatment and natural grace of composition. As in the case of Mr. Speaight's child-study the arrangement is bound to give ideas to other workers less inventive in composition. In the past G. Belotti has often been represented in *Photograms of the Year*, but his *Return from the Fields* (page 43) is a merely pretty scene of unambitious intention. On the other hand Miss Alice Boughton has made a brave attempt to compose a number of children into a satisfactory unity. This *Group* (page 55) has obvious defects owing to the somewhat characterless models employed, but the lighting has been effectively arranged so that the figures are accurately rendered in their varying planes. The three children to the right are capitally adjusted; the peering head to the left should have been slightly further away from the spectator. A striking effect has been produced by F. Colburn Clarke, called *The Mystery of Perfume* (page 59), and in the circumstances one



GROUP.
By Miss Alice Boughton, New York.



ADVERTISEMENT ILLUSTRATION.
By J. Ellsworth Gross, Chicago.



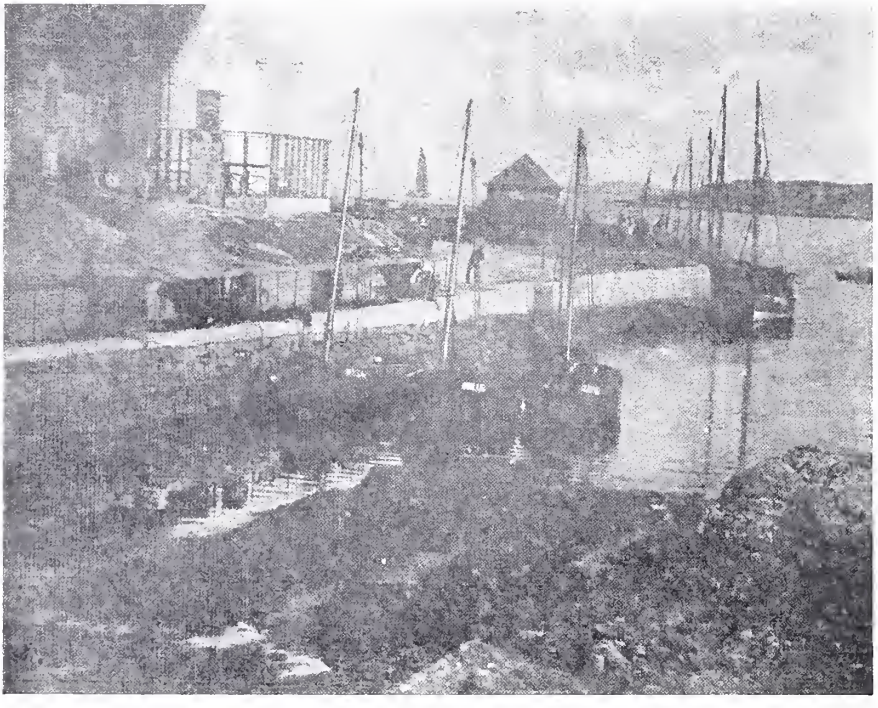
IN THE BERKSHIRE COUNTRY.
By Rudolf Eickemeyer, Junr., New York.



THE CYPRESS TREE.
By W. E. Dassonville, San Francisco.



THE MYSTERY OF PERFUME.
By Frederic Colburn Clarke, New York.



HALF TIDE. *Scots Salon.*
By A. W. Hill.

need not take amiss the blotchy relief to the finely modelled profile and head. So, too, the mournful note inseparable from the form of *The Cypress Tree* (page 58) must be the excuse for the emphatic black silhouette which dominates the scene in W. E. Dassonville's registration. Rudolf Eickemeyer, Junr., who has been so prominent heretofore, scarcely finds his former level and *In the Berkshire Country* (page 57) must be assumed as a technical rather than an aesthetic accomplishment. The niggled detail of a shapeless foreground robs the charming background of its due effect. From J. E. B. Greene comes *A Study in Grey*, a well-modelled portrait head with a profile shadow on the background, and J. Ellsworth Gross is represented by a snowy portrait study of a child, entitled *Wintry*, which has decided claims to notice. Accompanying it is a towelled little figure of much archness, but the hands should have been much lower in tone unless the idea is an advertisement for somebody's soap before using it. For a sheer capture of *insouciance*, H. Hall's portrait of a sturdy little urchin (page 63) must be instantly recognised, and it is not surprising to learn that his portraiture has already won considerable favor. The *Child's Head*, by Meredith Janvier, is another commendable exercise. It is interesting, as in the case of Miss Alice Austin's example,



VOORSTRAATHAVEN, DORDRECHT.
By William Rawlings.

St. Louis.



American Salon.

A PEACEFUL EVENING.
By W. H. Porterfield, Buffalo, N.Y.

to notice the marked national type of American children. Flower studies are on the wane, as regards introduction to these pages, but space is reserved for Mrs. Caleb Keene's trifle, *Chincory Cheese* (page 28). H. Mortimer Lamb has made steady progress since his work first began to be reviewed in *Photograms of the Year*, and his *Portrait of a Child* shows still further improvement. It is a quite effective and sound piece of craft. A self-conscious nymph basking in a garden has afforded R. le Bégue with a subject dear to the French school of romantic landscape which is indigenous to the soil and cannot be transplanted hither, and the *Infant's Profile* by H. Lafargue is another characteristically national type of study. As a relief from his forcibly direct portrait registrations, Pirie Macdonald has found relaxation in some rugged and mysterious heads suggestive of a Rodinesque type. The cataract profile, *Portrait Study* (repro.) possesses these attributes, and, given the type, the treatment has fair justification. For various reasons the colonies are not rich in workers of the first rank, and J. S. Plaskett's *A Muskoka Oat Field* must not be viewed from a high exhibition standard. On the other hand, Fred Radford's *The Hour of Rest* (page 117) makes a much bolder claim to recognition and comparison, and this evening snow scene is a quite picturesque arrangement in which the dense woodland gloom receives a sufficiency of detailed treatment. Much praise was given last year to a work by Carl Semon and again a contribution by him deserves special commendation. *The Letter* discloses a girl reading a letter which she has taken from the bureau in front of her. There is no need to be detained by the literary meaning of the composition. Our business is to note the completely expressed values of the subject. Especially good is the rendering of the shadow of the figure upon the shiny

black surface of the bureau, and the tone throughout is certain. Three Canadian studies by Frank T. Shult, J. C. Trotter and R. B. Whyte are fairly representative of the modest endeavors of some colonial workers. The first-named's *Trees* avoids the black masses once so familiar to this class of subject. Mr. Trotter's *By the Rideau* has called for some idea of choosing a pictorial scene, and Mr. Whyte's *Motherhood* is a daintily composed group in which the flesh tones have been carefully realised.



By H. Hall, Vineland, N.J.

The pleasures of retrospect are revived when some old favorites are reviewed. Reproductions are given in this volume of a few of the exhibits at St. Louis, and it is interesting to renew acquaintance with examples which have aroused criticism or admration in the past. The Salon of 1901 contained Ernest R. Ashton's *In the House of the Grand Mogul* (page 87) and we remember how favorably impressed we were with the direct and true registration of a sunlight effect upon ornate or polished interior surfaces. Reproduction on a larger scale than on page 89 of *Photograms of the Year 1901* gives a better idea of this work's merits, and even with the lapse of time and the newer departures of photography, the example seems to gain in its appeal to the student of problems in sunlight. A year later, if we recollect aright, Mrs. G. A. Barton first came into prominence as a new force in photography by her *Alma Mater* (page 36). It was recognised at the time by all open-minded observers that the end justified the daring means employed, and doubtless the generous recognition given to the experiment inspired Mrs. Barton to achieve the still finer *Awakening* of 1903. Perhaps the first of the two will always have a prior claim upon her admirers. Certainly it had the result of uprooting many fixed prejudices as to the impossibility of photography invading satisfactorily a field which some workers had attempted to enter in vain. For the time being Mrs. Barton has relaxed her efforts in this direction and is apparently ambitious—justifiably, we may add—to become famous in portraiture. Yet the hope must



THE NIGHT SUMMONS.
By Archibald Cochrane.

St. Louis Exhib.

again be expressed that she will return to the métier which first brought her renown. In this connexion, despite the criticism made at the time, we should be glad to see David Blount again essay such a subject as *The Lady of Shalott* (page 88) which heralded his début at the Salon in 1902. The figure still seems slightly out of its proper plane, but there is no gainsaying the fact that the general composition suggests poetic feeling and is greatly in advance of most attempts in the romantic field. When one thinks of it the 1902 Salon put the seal on another worker of distinction, Archibald Cochrane. His St. Louis exhibit was the *Night Summons* (page 64), then first displayed, and this telling theme still holds us as it did three years ago. It is one of those happy captures of a stirring moment which a man makes once and sighs for often again. The advancing troop literally shocks the vision and no effect could have been more fortunate than the silver gleam in a threatening sky, against which the horses and their riders are silhouetted. In the 1903 Salon Miss Constance Ellis was represented by two remarkably well-arranged subjects of domestic genre which won their effect by unforced means. *A Serious Matter* (page 115) does not again raise the question whether the table-cloth is too high in tone, as the reproduction here seems to have overcome the slight objection made at the time. As the work stands it is a refreshing picture and should be profitably studied by those who are anxious to improve their knowledge of graceful and harmonious composition. Frederick Hollyer will always be remembered as one of the pioneers in real photographic portraiture, and at this stage it is superfluous to dilate upon his past achievements. One can detect how much momentum was given to his followers by examining such a portrait as *Walter Crane* (page 96). This well illustrates the complete breaking away from convention which appeared so revolutionary at the time, and no wonder that the truer methods of lighting and modelling appealed at once to thoughtful and discerning people. In a class of work which William Rawlings has made his own, that is, the registration of calm Dutch waterways, the *Dordrecht* (page 61) is a good specimen. The atmospheric problems in these examples never appear too subtle, yet they require accurate adjustment on a broad scale, and the view in question with



First American
TWO GIRLS AND A BOY. *Salon.*
By M. and G. Parrish, St. Louis.



THE LESSON.
By Miss Ema Spencer, Newark, Ohio.



AN OLD-FASHIONED GIRL.
By Miss Alice Austin, Boston, U.S.A.

A Peaceful Evening (page 62) registered in a well sustained key, sombre, yet sufficiently luminous to attain its motive. A. W. Hill's *Half-Tide* (page 60) from the Scottish Salon displays a view which some years ago had many fellows in public exhibitions. The rigid lines of the scheme produce a hard effect redeemed by a good suggestion of atmosphere. This latter merit is possessed by D. S. Maclennan's *Salmon Fishers* (page 54) but the sunlight and shadow difficulty has not been overcome in J. C. Robertson's *The Minister's Man* (page 116). The work of the Rev. T. Perkins has often given us an opportunity of admiring a method which can combine detail and mass so that a picturesque unity is established. *Summer Mist in Dovedale* (repro.) exemplifies this fusion which permits the stickler for details and the lover of breadth of effect to be placated. *On the Cliffs* (page 44) by T. F. Brogden from the Leeds Exhibition, is an exercise which we recollect seeing some time ago. It does not renew any especial attractiveness, although the high-perched figure is reasonably well done, having regard to the peculiar lighting employed. Another Leeds exhibit, Miss Enid Brailsford's *The Tiffany Glass* (page 103) brings to notice the promising venture of one who seems a new comer. The treatment suggests American influences, and shows a strong command of gradation in low tones. This is particularly evident in the differentiation of the child's dark hair from the background. S. L. Coulthurst's experiment, *Young Holland* (page 70) is likewise hopeful for the future. The figure of the young urchin on the silvery beach is capitally posed, and has the effect of being placed in its precise plane and in real air and light. Intermittently praise and blame have been bestowed on the labors of Fred Judge. His *Old Parish Church* (repro.) is a well-intended attempt to make a poetic landscape, but the belt of black brushwood in the foreground arrests the eye unduly, and the contemplation of the scene beyond (the object in view, if we mistake not) is disturbed thereby. Reproduction does adequate justice to S. G. Kimber's architectural interior *Until the Day Breaks* (repro.). The lighting of this has been very well managed and many obvious difficulties overcome. Detail in shadow is justly expressed and violent contrasts avoided. Especially good is the rendering of the rays streaming down from the right. *The Gipsy Camp* (repro.) by David Murray has been seen before, and strikes us as an ugly thing well done. On the other hand the note of picturesqueness is struck by Arthur Smith in his stirring boat-scene, *A Stormy Home-Coming* (page 50) which reproduces the violence of the sea in a telling manner. At the Salon last year Newton Gibson made a promising début. His *Good-night* (page 160) continues his exercises in artificial light effects and is on the whole satisfactory. Quite acceptable, too, is Harold W. Lane's *Shoeing* (repro.). The form of the horse is wrapped in mystery, but there is no need to grumble at this, because the picture is really of the two smiths and the glowing shoe and smoke. How far the nude may be used in photography is an eternal question. Suffice it to acknowledge Professor Jan's Ariadne subject (page 78) as being quite vindicated by its treatment. The figure is shapely and remote enough to suggest appropriateness to its romantic setting, and that is presumably the motive intended.



TWO KIDS.
By Dr. Julius Móllen, Copenhagen

The Pictorial Effort in Denmark.

By J. C. STOCHHOLM.

A FOREIGN critic has recently stated his opinion of us Danes as follows: "The Danes are, in some instances, Europe's most civilised people. No other nation is in possession of a so universal understanding of foreign matters, cosmopolitan knowledge, and activity. They are the Europeans who know Europe best." These flattering, probably too flattering, words are only half correct.

With reference to knowledge, they are perhaps justified, but, on the other hand, our activity, our ability to be influenced from abroad, and to let the larger countries' cultivative stream work fruitfully on our own customs and fashions is perhaps strongly limited.

In one single case, however, viz. Literature, there certainly was a period, at the close of the last century, when our poetry seemed clearly to be under foreign influence, specially French influence, but of later years a strong national current has made itself apparent.

Regarding our painting and sculptural Art, this has always been of a pure national character, and the singular exceptions have not met with general approbation.

That which has characterised our painting and sculptural Art, is also applicable to our photography, with the exception, that in this instance



YOUNG HOLLAND. *Northern Ex.*
By S. L. Coulthurst.

we meet with a most seldom case, a rule without exception. No well known amateur or professional photographer in this country is to any extent influenced by the strong propaganda which has been carried on in foreign periodicals with a more detailed understanding of photography's object, than we have been used to think correct.

For us it has continually been as if there was a close boundary for this attainment, which by the way an American artist photographer enthusiastically denied recently in a German work on photography.

We have not dared to go out on the venturesome, but perhaps also dangerous, road which many foreign photographers have trod. We are a careful nation, and we stick to the conclusion that an amateur photographer's object is to get an honest representation of what the eyes see, and a photogram must in our eyes be a true copy of Nature itself. Probably this is a very ancient idea, but it is our consolation that it can become modern again as fashions and times change, but Nature remains the same, unaltered.



ILLUMINATION.
By Niels Fischer, Copenhagen.

We are situated on a corner of Europe, far from the centre of cultivation, and just as when a stone is thrown into the water, the ripples get thinner and weaker the further they are from the centre, so is the stream of cultivation—the further a land lies from its centre the weaker it is. It may



THE MEER.
By C. A. Reitzel, Copenhagen.

have its drawbacks, but it certainly has its benefits also, as a land thereby is better able to preserve its national peculiarities.

We are a cautious nation, and at the same time a critical one: critical of our own productions, and still more so of others'. We possess an insurmountable fear of everything that can possibly make us ridiculous in our neighbour's eyes. This fear restrains the individual, who otherwise might wish to gain a greater result than the majority, but, at the same time, it has a regulating effect upon self-approval, preventing it taking up greater tasks than it can accomplish.

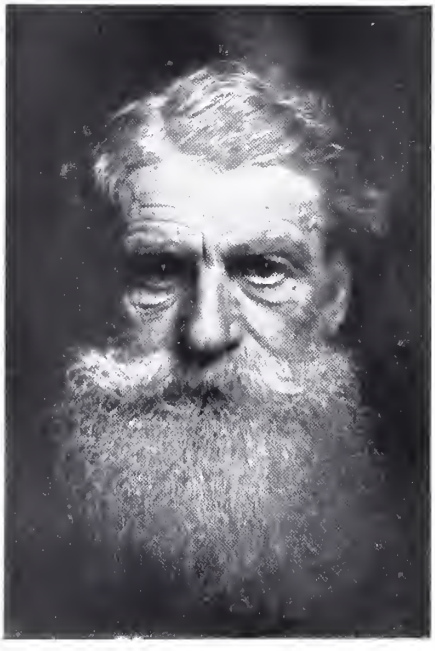
We see, therefore, that our amateur photographers' motives are very moderate: "A road with a lonely cottage," "A sea-side view," "A couple of sheep by the shore," or some portrait, mostly of friends and relations, but seldom of a professional model, and last of all, a little nervous attempt to produce a picture of style, an attempt which unfortunately seldom turns out successful.

This, our rather conservative idea of the object of photography, has in the meantime not given our productions any sensational character; as the best means of making a picture sensational is to gain the admiration of some and the disdain of others.

Of the Danish amateur photographers' pictures, few have been worth admiration, and none have been disdained. There has been many a



PORTRAIT OF A CHILD. *St. Louis.*
By Ralph W. Robinson.



PORTRAIT.
By J. C. Stochholm, Copenhagen.

respectable and clever piece of work amongst them, but genius has as a rule been absent.

The first who exhibited pictures here in this country, which with their accomplishment and understanding characterised them as amateur photograms in contrast to professional, was Niels Fischer, and several of his pictures have been rendered in *The Photograms*. These pictures first came to public notice at an Industry and Work of Art Exhibition held here in Copenhagen in 1888. They caused considerable sensation and at the time helped to increase the small number of amateur photographers, and the taste for this sport began to spread amongst the general public.

Later, Niels Fischer proved himself capable of keeping one of the first places amongst Danish amateur photographers, and made himself still more known by his picture of "Copenhagen by night," which he produced together with Mr. H. H. Rom, and which, when seen as a magic-lantern picture, was most effective.

Our amateur photographers' strength seems to lie in their sound and natural apprehension of the motive's meaning, but on the other hand, they are less eminent in the way of technical virtuousness, still for example Dr. J. Móller produced a three-colored print, which we consider was equal to anything produced abroad of this description.

An amateur photographer, who unites a trained artistic eye with eminent technical ability, is a lawyer named Anton Pedersen, who lives on the little cliff island, Bornholm.

Besides the amateur photographers already quoted can further be mentioned C. Frederiksen, who has mostly taken up the gum-print; A. H. Faber, who resides in Jutland, and C. A. Reitzel.

The members of our Royal Family are nearly all passionate amateur photographers.

Some of our amateurs lay too much stress on theory, whilst they neglect the practical training. It will be the same with them as with some of the Germans, they can explain exactly how a picture ought to be accomplished, but are unable to produce it. They indulge in difficult mathematical calculations and elaborate chemical experiments, but they never produce any picture of artistic value.

There is a Photographic Association in Copenhagen, which has existed for ten years, and counts nearly a hundred members, of whom some are professional photographers. There are also a couple of Photographic Associations in the Provinces, but they have not many members.

A couple of efforts have been made to publish a Photographic Review. One existed three or four years, the other only one year, and in both cases the reason was that it proved impossible to get sufficient fellow workers.

A sort of International Exhibition was held in Copenhagen last year, but was so variously supported from abroad that it did not give those who had not had the opportunity of seeing larger Exhibitions a clear insight into the state of photography in the cultivated countries, though there were many interesting specimens. America was not represented at all, which was to be regretted.



THE BACK KITCHEN.
By Anton Pedersen, Allinge.

Last winter Mrs. Barton exhibited her collection here, and specially her picture of "A Country Gentleman" seemed to us to be from a characteristic point of view a splendid piece of work; also her groups of mothers with their children were just as charming as successful when taking composition into consideration. Only the ugly red colour on a few singular pictures took away some of their artistic value.



A LANDSCAPE.
By A. H. Faber, Veile.

In Mrs. Barton we found an artist who suited our Danish taste excellently. Here there was none of that extravagance which frightens us and which some of the modern artists cultivate, and none of those puzzle pictures, which can scarcely be understood without reading the description; none of those portrait studies, with the upper part of the head cut off, for apparently no other reason than to rouse admiration from a decadent public, and wonder from the naïve, whilst the public who are neither too refined nor naïve can only smile knowingly.

That which is wanting to a great extent in Danish amateur photography is unity. Each person works for himself, and only too often they have no interest in other productions than their own, and of these a large number are carried in the coat pocket, and are presented on every possible occasion. On the other hand very little interest is shewn for what others produce, exhibitions are very poorly attended, and the photographic associations are also only attended by the minority of members.

Another thing which helps to make it difficult for amateur photography, is the rejecting attitude which our artist critics take towards its achievements, as they pronounce photography destitute of any claim on artistic value, and consider it a mere mechanic reproducing method. They overlook that, at all events by choice of motive, the amateur photographer has the opportunity of shewing that he is in possession of artistic view



CHILD'S HEAD.
By Meredith Janvier, Baltimore, U.S.A.

and taste. Naturally, every photogram is not a work of art, but for that matter every painting is not either.

The art critics' refusal to take amateur photography seriously is explained to some extent by the superficial manner in which a large number of its pursuers carry on the sport. As soon as they have secured a camera they begin to take photograms, without taking the trouble to study the work, or even to think it over a little. They snap away lively at everything they see: at one time they take two pictures on one plate, and another time none at all. A church spire they take on the broad side, and a cow on the short side. I have even met amateur photographers, who have had a camera for years, and who have taken all the pictures on the one side, because they have never thought, that only by turning the camera over, they could photograph on the other.

Such amateur photographers, of whom there are many in this country, and perhaps also in other countries, naturally spoil the opinion of the art, and cause artist critics and others to overlook that there are also many amateur photographers who work seriously, and for whom photography is more than a mere pastime, and who with its help are capable of producing pictures which it is difficult to pronounce void of artistic value.



By Professor von Jan.



A STUDY IN GREY.
By J. E. B. Greene, Boston, U.S.A.



PORTRAIT OF A CHILD. *Salon 197.*
By H. Mortimer-Lamb, Montrose, Canada.



LANDSCAPE STUDY.
By J. E. B. Greene, Boston.

Pictorial Photography in Canada.

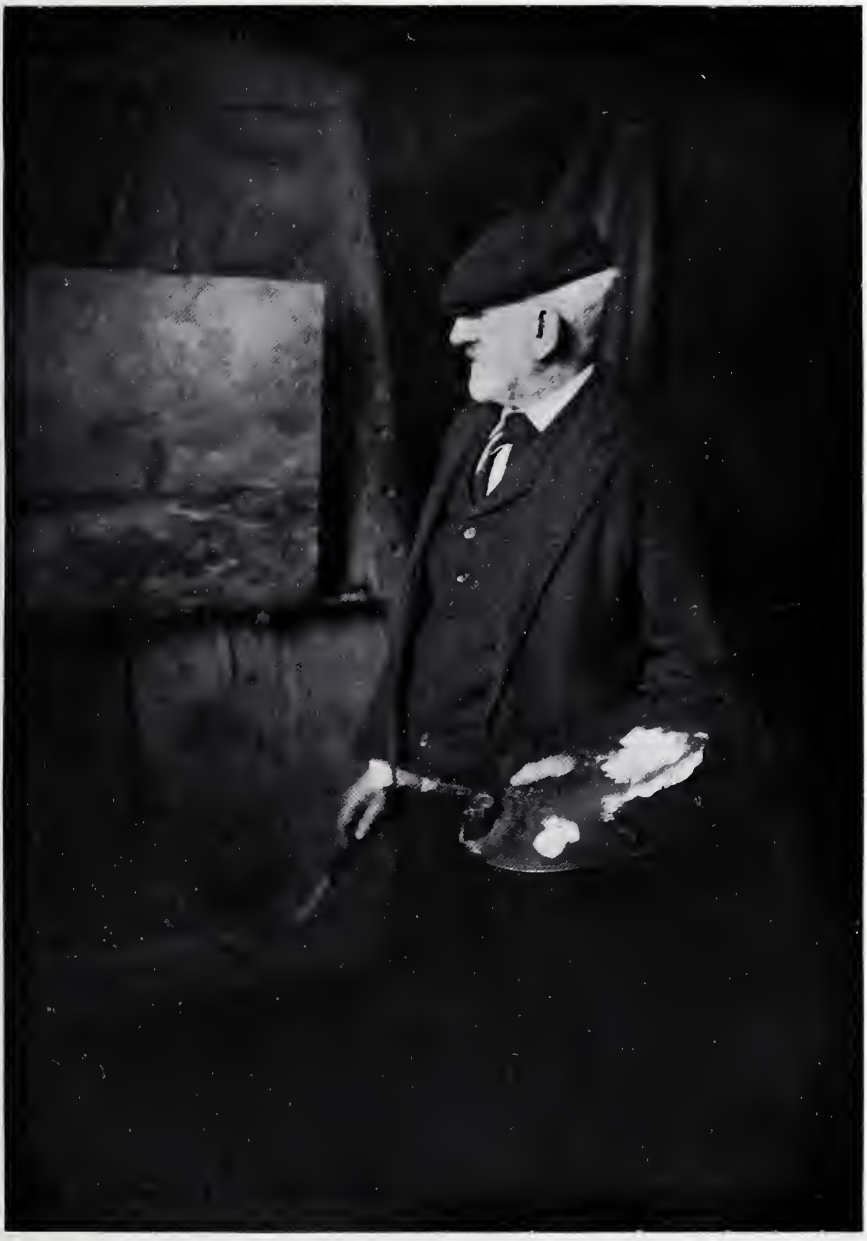
By H. MORTIMER-LAMB.

When I, rashly enough, undertook to write on Pictorial Photography in Canada for "Photograms of the Year 1905," I then at least conjectured that there was some scope and material for such an article. But from the character of the work submitted for selection during the past few weeks I have been strongly tempted to abandon the task as one utterly without hope or profit. In a word, Pictorial Photography in Canada is so poorly represented that it is hardly worth talking about at all, although perhaps between Montreal and Vancouver one might pick out three or four really earnest workers who are creditably striving to depart from the trivial and commonplace, and to use their cameras in order to give expression to personal artistic feeling. When six months ago I left British Columbia—the free, delightful, expansive, West—to take up my abode in Eastern Canada, I was told that there would be compensations; that I should meet many people of artistic leanings and inclinations, and that there would be camera clubs and all sorts of other advantages, which we uncivilized Westerners knew nothing of. Well, all this may be true, but my experience so far inclines me to the opinion, that the life of Eastern Canada is so imbued with the spirit of commercialism that there is no room for anything else. That may be a hard saying, but if it has no foundation-in-fact, why, one may ask, does Canada no sooner produce a writer, a poet, or an artist of talent, than she loses him. He can look for neither sympathy nor support in his native land. Montreal, it is true, lays claim to patronising the Arts, because forsooth there are here two or three collections of paintings which are possibly



FOR THE NIGHT COMETH.
By Charles Macnamara, Arnprior, Canada.

equal to any private collections in the world; but these magnificent productions of Hals, Rembrant, Romney, Van Dyck, Reynolds, Turner, Corot—what chiefly commends them to their millionaire possessors? Their intrinsic beauty and charm or the honour and glory that attaches to their wealthy owners? If it were not too obviously vulgar, would not a bank-note to the value of (say) a hundred thousand dollars framed and hung on the wall in some instances afford as much pleasure and answer the same purpose? "That, my dear sir," one gentleman said to me, pointing to one of Turner's wonderful masterpieces, "that picture alone is insured for $90,000." What did the insurance matter when all I wanted—I who had never seen a real Turner in my life before—was to catch the poetry and beauty of it, that the memory of it might always remain with me. I once heard an American preacher tell his congregation that real-estate in Heaven was a good investment, and as he was the Lord's agent they would do well to trade with him. He successfully appealed to the commercial instincts of his race, who recognize no standard of value not reckonable in dollars and cents. Does this appear irrelevant? Yet it is not; for it is this very spirit that is responsible for Canada's backwardness in matters artistic, photographic, and otherwise. If there be an excuse it is this: we are a very young nation, and, in point of numbers, few. To-day we are thinking most of our daily bread; grappling with problems



ROBERT HOPKINS AT HIS EASEL.
By D. D. Spellman, Canada.

Copyright 1905.



A MUSKOKA OAT FIELD.
By J. S. Plaskett, B.A., Ottawa.

social, political, industrial; struggling to conserve and increase our trade and commerce, and employing every energy to develop and utilize the great potential resources of our Empire. Soon there will be time for other things too.

Photographically speaking, Toronto is probably the most important centre in Eastern Canada. There, at least, flourishes a well-organized and well-managed Camera Club, under whose auspices an annual exhibition is held every spring. This year's show of the Toronto Salon (as it is rather grandiloquently styled) was exceptionally successful, as the Selection Committee adopted a high standard, and out of over a thousand entries, less than a hundred and fifty frames were hung. Most of the accepted work came, however, from abroad, and if I am not mistaken, the work of not over half a dozen Canadian photographers passed the Jury. Of the Toronto workers, the most promising are Mr. Sydney Carter, who is an associate of the Photo-Secession, Mr. Goss, Mr. Hodgins, and Mr. Lefroy. Mr. Hodgins, I hear, has just been awarded a gold medal at Genoa for his print, "The Duet," a very pleasing little child-study; but of late, he appears to have directed his attention chiefly to the interpretation of marine and landscape. As a technical worker Mr. Hodgins is *facile princeps* among Canadian photographers, especially in the matter of gum-printing, the difficulties of which he has mastered to a consummate degree. This is well shown in the two multi-coated prints submitted for this article, which, however, are incapable of being adequately reproduced in monochrome.

The work of Mr. Sydney Carter indicates true artistic feeling, though technically it is inferior and therefore not always convincing. He is a great admirer of the American school, whose influence is apparent in his work. If, at present, he is sometimes inclined to mistake eccentricity for forcefulness and merit, the course of study he is now diligently pursuing will necessarily tell, and as Mr. Carter has refined taste and natural ability, it is likely that he will be heard from ere long. Mr. Goss also has accomplished one or two pleasing results and is working in the right direction.



MOTHERHOOD.
By R. B. Whyte, Ottawa.

Both in Montreal and Ottawa photographic interest is so slight that neither Camera Clubs have managed to survive; though in the latter city a few of the more enthusiastic workers have organized a "Photographic Art Club," which held an exhibition last spring. The notice of this exhibition published in the local Press led me to suppose that the work of the members was of a higher order than I now find it to be. A picture is not a picture if it does not possess that indefinable subtle something, called feeling or sentiment, and suggestive of the individuality of the artist. The Ottawa work is merely "pretty-pretty," and prettiness is not art. Mr. Charles Macnamara, of Arnprior, alone seems to realise this and to be working along right lines. In his "For the Night cometh," whatever defects there may be in other respects, one recognizes the pictorial idea happily conceived and more or less successfully executed, and the result is consequently pleasing and restful. Mr. F. T. Shutt of Ottawa sends me nearly a dozen prints to select from. Technically the work is commendable enough, artistically it is poor. Mr. Shutt considers the print entitled "Trees, a study" (repro.), one of his "most successful efforts." But while he was studying the trees he must, I fear, have overlooked the sky, which is represented by blank paper. It is a good record photogram of a group of trees, perhaps; but, except possibly



BY THE RIDEAU.
By J. C. Trotter, Ottawa.

from the point of view of the botanist, uninteresting. His portrait, "The Habitant," is rather more satisfactory as a study.

Another Ottawa worker, Mr. R. B. Whyte, sends me a number of prints, most of which are portrait studies. Mr. Whyte has not been very fortunate in his models, or else he has not tried to get very thoroughly into sympathy with them, as in nearly every instance the expression and pose is self-conscious and stiff. I am submitting what I consider to be the most satisfactory specimen of Mr. Whyte's work, and in this case we have a reasonably natural pose, and the result is, on the whole, good, though the composition suffers from a rather sameness of tone. The mother's expression of mingled pride and solicitude is well suggested, while the absolute unconsciousness and indifference displayed by the infant comes in well as a relief and contrast. Mr. Whyte's essays in landscape are amateurish, and the same sort of thing can be seen in nearly every stationer's window at any time.

Mr. J. S. Plaskett's work is lacking in individuality; his "Muskoka Oat Field," which of the three prints he submitted most nearly approaches the pictorial, is merely a rather pretty but not particularly interesting photogram. The unfortunate part of it is that here was a subject that would probably have lent itself well to pictorial treatment.

Rather more ambitious are Mr. J. C. Trotter's pictorial essays, and his "Custom House, Quebec," comes near to be a moderately successful effort; but fails in that the interest is insufficiently concentrated and the values false. In the West, in British Columbia, Mrs. Dunbar Taylor, the sister (by the way) of the Secretary of the London Salon, is the only pictorial worker of any force or originality.



IN THE HOME OF THE GRAND MOGUL. *St. Louis.*
By Ernest R. Ashton.



THE LADY OF SHALOTT. *St. Louis.*
By David Blount.



STILL LIFE.
By Antolin (Spain).

Artistic Photography in Spain.

By M. MENDES LEON.
Editor of *Photos.*

PHOTOGRAPHY as an Art was unknown in Spain until a very few years ago. Photographers were very few and they only produced the most elementary, rudimentary and somewhat poor portraits, views of streets, monuments and landscapes without any artistic merit.

Photographers were content with the most commonplace poses, photographic societies did not exist and photographical publications were unknown.

But during the last fifteen years a veritable revolution has taken place in photography. Those practising the art have increased in numbers, have compared each other's work and have studied the masters of the art and Nature; they have grouped themselves together and bestirred themselves so that those who were in a dormant condition were aroused and began to organise competitions and exhibitions so that, to-day, there are operators who can compete with any foreigner, and it can be said that proportionately to the number of photographers, this is (in Spain) where artistic photography is more extensively produced. It is not believed that the artistic movement is entirely owing to the photographical publications, as there do not exist more than five throughout Spain, two in Madrid, two in Barcelona and one in Saragossa.



THE FISHER GIRL.
By M. Renom, Bilbao.

Neither is it the frequency with which exhibitions and competitions have been held, nor the existence of incidental or casual societies, but solely the desire of photographers to perfect themselves and produce artistic results.

Therefore rare indeed is the photographer who has reached that point when he can manipulate the mechanical part of photography and who does not desire, in consequence, to produce artistic results; and this is greatly due in the first place to Nature which with her exuberance and embellishing effects gives rise to the great desire to copy her, also our typical customs, which truly have great power to stimulate us to preserve some of those things that we daily come across, and finally the abundance of those gems of architecture in our country, which represent immense wealth so eagerly sought after and which we can thus carry away with us.

Therefore the artistic photographers of our country can be classed in this order: first of all we pay attention to landscapists, secondly, to photographers of architectural photograms, and thirdly to operators of style and composition. Of the other subjects little remains, but I should here point out that stereoscopic photography is greatly on the increase and that photographers of this kind are very few, as also those who devote themselves to *still life* and flowers. These styles are almost unknown in



THE LORD'S ORDER.
By J. M. Lagina.

Spain and so much so that no competition whatever has been held in which these subjects have been specialised.

The first photographical competition held in this country took place some six years ago and was arranged by the periodical *La Ilustracion Española y Americana*, and neither for the quantity nor the quality of the work exhibited did it deserve special mention. There was, however, the appearance of a slight tendency towards artistic effect, but not a single exhibit was a work of art or at least such as we should now-a-days class as a work of art in the strict sense of the word.



THE FIRST LESSON.
By Mendez Leon, Saragossa.

In the last competition held in Barcelona the works exhibited showed such a vast difference that they appeared to detract from the progress so notably exemplified as having been made in so short a time since when almost all examples were by the Citrate, Bromide, and P.O.P. processes. They were now, so to speak, exclusively bichromates and pigment processes, and this competition was an incentive to its organisers to a clear demonstration of the advance made in the pursuit of artistic photography; 178 specimens were exhibited and distributed under the following heads:— 93 bichromates prepared by the operator himself; 28 Artigue Carbons; 38 Double Carbons; 4 Hochheimers; 12 Fressons; 3 Farinando.

It is evident in this summary that the greater number of specimens come under the heading of bichromates prepared by the operator himself, and next the double carbons which are the most difficult processes of all.

Spanish photographers are not sufficiently known abroad, because of the many expenses and inconveniences they have to suffer from the administration and the difficulty with customs and cost of carriage which always follows the return of prepared photograms. Moreover, owing to competition it is necessary that they should be mounted and framed. Some have tried this and the result has been somewhat disastrous for their pockets, and again when they have obtained some reward it does not compensate them for the trouble they have had.

There are some really notable photographers amongst which we can name Canovas, Inigo, Loda and others in Madrid, Fau and Renom in Barcelona, Ocharon in Castro Vediales, Amado in Alicante and some others, specimens of whose work accompany this article, specimens chosen



THE SMITHY.
By S. Amado, Alicante.

at the time when, in Spain, almost all persons of wealth leave their houses to pass the summer at sea-side resorts where the temperature is more equable; so that these are not the best possible selection, neither are they from the greatest masters. At any rate it is easy to see that now artistic photograms are produced a great deal better than the specimens shown a few years ago.

The number of photographic operators in Spain is not great, as is proved by the fact that excepting Madrid, Barcelona, Bilbao, Valencia and Saragossa there are in no other towns firms that devote themselves exclusively to the business of photography, and this simply tends to show that the sale of photograms alone is not sufficient to keep up an establishment, however modestly installed.

By the specimens which we enclose herewith it can be seen that the operators derived inspiration from the great masters.

Finally let us hope that in the year about to begin we will be able to furnish our readers with information and better specimens of the movement and progress of artistic photography in Spain.



KASHMIR.
By Walter J. Clutterbuck.



A PAIR OF SPECTACLES. *Salon 224.*
By Mrs. G. A. Barton.



NURSERY FRIEZE. *Salon III.*
By P. Dubreuil, Lille.

The Two Great Exhibitions.

I.—THE SALON.

By A. C. R. CARTER.

"E PUR SI MUOVE." Whether Galileo really did make this remark or no, matters little for the present purpose, as it pointedly sums up the march of photography. Inquisitions, holy or profane, may still sit upon the claims of photography to rank as an art, but it is unanswerable that "it does move though." This is the Seventh Salon which it has been my duty to discuss for this annual, and it is impossible to look back without discerning the progress made. And this year's retrospect brings with it a very forceful reminder of this advance, for, six years ago in these same rooms in Pall Mall the Royal Photographic Society held its last exhibition prior to leaving for the New Gallery. I remember that display well. Tier upon tier of harmless commonplace works, relieved occasionally by some glimpse of real light and air, bore witness to the restless gropings of the raw amateur. Much has been done since 1899. The Royal, despite one or two reactions, is a very different exhibiting institution now-a-days; but if in a flash one wishes to measure the distance on the path of advance, let the 1899 Royal and the 1905 Salon be compared. The comparison can be made in the mind's eye, and these pages need not be encumbered with invidious details. In justice, however, it should be stated that some of the leaven of promise in 1899 is here again in 1905 in gratifying fulfilment. Besides, too, supposing that the 1899 Royal had consisted uniformly of masterpieces, the jumbled cheek-by-jowl arrangement would have defeated any aesthetic purpose. This well-spaced and orderly-hung Salon begins with a manifest advantage, and for that matter, with a greater advantage in respect of harmonious spaciousness than in any exhibition in its former *local*.



WALTER CRANE, ESQ. *St. Louis Ex.*
By Frederick Hollyer.

It is soon manifest that this thirteenth annual exhibition is of great international importance and that the principal wall has been devoted entirely to the hospitable display of French and American exponents of the advanced practice of photography. It is understood, too, that the selection of foreign examples has, this year, been waived by the Salon Committee and that each country has had its own jury of experts to decide upon the works to represent it. Generally, this innovation has not been the means of discovering forces unknown to the frequenters of English exhibitions, although it should not be overlooked that the German jury has made it possible for us to see a remarkable achievement by Heinrich Kühn and that Th. Mahéo's beautiful art has been introduced to our notice by the French Committee. One regrets that the latter body should have been obsessed by the desire to illustrate the standard at which photography in colors has struck. I use the word advisedly, because I cannot detect any artistic advance, whatever scientific progress may have been made. It would be a foolish and unimaginative opinion to state that never will the color problem be solved. Photography has leapt forward to such a pitch in other directions that nobody should prophesy its limitations. But I state it as a preference that until color photography gets some way on the road to art its products should be reserved for scientific comparison and examination. As in 1904 the display is a great opportunity for Eduard Steichen, who is clearly the head and front of photography's offending in its invasion of the field of art. Such a masterpiece of insight and arrangement as the RODIN portrait, instead of being the last word in photographic advance seems rather to me a first trumpet note in a new world of progress. Another American, Alvin Langdon Coburn, has made



THE WHITE DONKEY.
By Miss Agnes Warburg.

a big spring forward and Clarence White, too, is much better represented than for some time past.

Whether the word went forth that this year native products would have a short shrift I cannot say, but it is obvious that the English section, apart from its reduced numbers, does not contain a large leaven of greatly improved or inspired work. There is plenty of accomplished and attractive work, yet one looks in vain for someone who has taken his courage in both hands and broken a lance with the Americans. Perhaps Alexander Keighley has been least perturbed by the foreigners, and Eustace Calland has apparently been determined to prove that in his special practice he fears no foe, but generally the Old Guard has been content to sound a stately and dignified halt. In some cases the halt has meant a wild retreat, but at least Mrs. Barton, George Davison, Frederick Evans, A. Horsley Hinton, have stood their ground and found hardy auxiliaries in A. H. Blake, Cavendish Morton, F. J. Mortimer and J. M. Whitehead among others afterwards to be mentioned in my task of dealing with the exhibitors *seriatim.*

Yarnall Abbott's six contributions are generally experiments in color aids which will have to be much improved before they can be acceptable. The most ambitious of the set is devoted to a moonlight registration of



CURBED. *Salon 225.*
By A. J. Anderson.



NUDE STUDY. *Salon 118.*
By Georges Besson

The Alhambra, in which the crudeness of the blue tones defeats any beautiful motive intended. Five of the series hang close together, but it is not until *In Arcadia* is reached, some distance away, that anything is found worthy of his reputation. The nude nymph on the bank is well posed and the landscape setting sufficiently romantic. Every year the Salon introduces some promising newcomers. Some maintain their first standard. Others presumably fall away and they are no more seen. Miss Sybil Aird shows such an appreciation of atmospheric truth in her *Evening at Oban* that it is to be hoped that this picturesque bit of luminous work will be followed by others of equal merit. The single exhibit of A. J. Anderson has been praised in the Retrospect, and the quartet by John H. Anderson next demand notice. In each example he keeps up to the level of last year, when he improved upon his 1903 performance. The *Switch Burners* with its active figures silhouetted against the grey smoke shows how this subject can be dealt with in a pictorial way. His *Tower Bridge* and *Lea* river scenes disclose similar powers of picture making with strong material, and as if to evince the possession of versatility, he sends a delicate and clever *Snow Scene* in a London Park. The Craig Annan series rouses hopes and disappointments. This worker is one of the strongest protagonists on the side of British photography, and naturally in an exhibition which contains such evidence of American progress one anticipated being confronted with at least one Craig Annan to redress the balance of superiority. That is to say, it was reasonable to expect a successor to the *Harrington Mann and Children* of last year. But the set of five can be scanned without one leaping to the eye as in 1904. In making this statement I may be doing an injustice to the fine interior arrangement *Portrait of Mrs. C.*, which by the accident of hanging has been placed unduly high and some of its effect is lost. This is the only occasion for grumbling at Mr. Frederick Evans's



Salon 30.
THE CAT THAT WALKED BY HIMSELF.
By Carine Cadby.

otherwise excellent scheme of placing the works on the walls, and I cannot help thinking that some other examples might have been skied with less disadvantage. For instance this interior might have changed places with Mr. Craig Annan's well draped portrait, *Miss Jessie W. King*, which would not lose its conspicuousness at any reasonable distance. To come to the consideration of the Annan series it is necessary to repeat an observation frequently made by me—a man must always be judged by his own best standard. I can imagine myself acclaiming this set and writing at large in terms of enthusiasm if the works had been catalogued in another name. Judging the set as coming from Mr. Craig Annan, I have his own comparisons in my mind's eye and I cannot see that he is better this year, as a 1905 Steichen is in advance of one of 1904. The *R. B. Cunningham Grahame* is inescapably a souvenir of Velazquez just as much as Mr. John Lavery's portrait in oils was of the same slashing subject, and the portrait of *E. A. Hornel, Esq.* shows the strong profile of one of the most gifted colorists of modern times. The single exhibit sent by M. Arbuthnot, *Loading Coal*, is much better than his Salon example of last year and better even than his 1904 Royal studies. The composition is spirited and evinces more certainty and individuality of treatment and outlook.

From the very outset of her career I have taken the liveliest interest in Mrs. G. A. Barton's gifted work, and it is possible that the commendation and criticism given in *Photograms of the Year* have cheered and influenced her. Already in the Retrospect some of her examples have been discussed, and the Salon leaves me with little more to add. Yet I am strongly convinced that the portrait cleverly entitled *A Pair of Spectacles* (page 94) is a notable achievement judged from any point of view. This homely head and face have been so wonderfully lighted that real flesh in luminous space seems before us. I do not wish to write in the figure of hyperbole or to compare great things with small, but I feel that in a portrait such as this the worker must have looked on her sitter with some portion of Rembrandt's visioning. *For the Night Cometh* reveals a powerful study of the strong man brought low with age and woe, albeit it cannot be

accepted as the legitimate successor to her line of imaginative examples, and the *St. Ursula* must preferably be considered an old experiment improved by much better toning of the shapely hands. Manifestly Mrs. Barton's success this year is in portraiture, and unless the Royal holds some romantic essay by her, we must be content with matters as they are. R. le Bégue, as before, sends torsos and profile heads in a red medium quite suggestive of another art and of interest only in that respect. For the time being Walter Benington seems to have eschewed his strong architectural subjects and to have sought inspiration in the suffused country air. None of his examples this year could be readily recognized in consequence, and candidly we prefer him in his first choice, despite the view over the woodland tops of *Surrey Woods*. But in this clever landscape it is permissible to detect the influence of examples which we have often seen at the Salon, and on that account it would have been more welcome to see Mr. Benington developing his own individuality. A misty view of the Houses of Parliament, for instance, is reminiscent of previous workers, and his best subject, *The Gates of the West*, need not have been heightened with color, however ingeniously the technical experiment was performed. The study of a prone nude with the light across the shoulders, by G. Besson (page 99), is a careful and characteristic work of the French school. A. H. Blake's whitewash in sunlight effect (page 37) has been commended in the Retrospect, and I also consider his *Apple Room* a perfectly satisfactory solution of a difficult problem in light, and not unworthy to be thought of when Steichen's *Spring* effect is being admired. Although David Blount has half-a-dozen contributions in various styles, he fails to convey to me the note of advance. In *The Black Cloud* it is to



CHILD STUDY. *Salon.*
By Will Cadby.



BREAKFAST. *Salon 35.*

By Dr. E. G. Boon.



Northern Ex. THE TIFFANY GLASS. *Salon 9.*

By Enid T. Brailsford.

be seen that the obstruction is affecting the rays of the sun in the usual way, and yet the scheme lacks luminosity. This is the defect, too, of *The Rising Moon at Sunset*, and I cannot help feeling that Mr. Blount is encountering difficulties through which Alexander Keighley passed a few years ago when he was coming from darkness to light. Some token of his early promise is found in the little portrait study of a wondering child, *A Fairy Tale*, which is worth a good many artificial columbine exercises such as No. 205, and the illustration to Byron's " Cain " has considerable claims to justifying its dramatic intention. Dr. Boon's *The Blot* is a good sequel to the breakfast subject treated in the Retrospect, and his third exercise, *A Landscape*, with its bare tree-masts and peasant-women, and shimmering haze beyond, is full of atmospheric suggestion. Three works by women exhibitors next follow in the catalogue. A somewhat ordinary subject of a woman offering fruit by Miss Alice Boughton, and Mrs. Annie Brigman's weird arrangement of tired watchers, *The Vigil*, have been chosen for the American section, whilst Miss Enid Brailsford's example (page 103) has been favorably reviewed in the Retrospect. Again Maurice Bucquet has done a strong study in contrasts of shipping and water, and if last year I found John G. Bullock's work of no especial interest I am glad to notice the really decorative transcript, *The Stubble Field*. Mrs. Carine Cadby's careful study of a self-confident Kipling cat " waving his wild tail and walking on his wild lone " (page 100) gives a relieving light-comedy note to its surroundings (deadly earnestness being very prevalent). As heretofore the child studies by Will Cadby (page 101) are delicately done and shrewdly observed, and in more ambitious mood he has made a graceful landscape and figure picture of *In a Kitchen Garden*. Eustace Calland was apparently not dismayed at the American invasion this year. His is not a method to trumpet challenges from the walls, but the quiet strength of his style is none the less to be reckoned with. Three of his five examples gave me a peculiar pleasure, and there is nothing invidious in recommending David Blount to look closely into the technique of the sunlit *Orchard*. *The Village Inn* with its quaintly posed group of children around some village Jane Cakebread, makes a marvellously detailed vignette, and I found the small view of *The Horse Guards* one of the perfect things in the room. Detail, breadth, unity, are its three stages. A powerful registration of sunlight by a newcomer, S. J. Chesterton, hangs on the wall receiving the most light. Walter Clutterbuck's *The Deserted Convent*, in spite of a tendency to spottiness, maintains the promise of 1904.

A. L. Coburn will doubtless look back upon this 1905 Salon with feelings of pride and satisfaction. The nine works chosen to represent him make a fine array of individual excellence, and vindicate those who have been alive to his potentialities. He has made a leap this year comparable with that achieved by Alexander Keighley in 1901, and with Eduard Steichen shares the honors of the American section. Thanks to Mr. Evans's skilful hanging the quintet of portraits of Austin Dobson, Mark Twain, Solomon J. Solomon, G. K. Chesterton and Frank Brangwyn are arranged together, and in a single *coup d'oeil* their masterly effect is taken in. Mr. Coburn, it is clear, has not endeavored to pose his sitters to



COALING AT GHENT. *Salon 204.*
By Chas. H. L. Emanuel.

suggest characteristics, but has relied upon the management of the lighting to convey his intention. Sparkling illumination surrounds the buoyant head of Mark Twain and one thinks of trifles light as air. A grey film seems interposed between the observer and the grim seer Chesterton (page 126). Solomon is welcoming his guest in the sunlight. Brangwyn is in the atmosphere of the studio. Austin Dobson sits comfortably in some restful interior. From some of Mr. Coburn's previous work it might have been reasonably feared that he would have placed one of these "in the twilight, in the evening, in the black and dark night." And the hand has refrained. These portraits will unquestionably attract much attention, and yet the Coburn which is easily first is that brave capture of sunshine and life, *The Bridge*. What an ascent from Avernus this is when the bridge scene of last year is recalled! But enough of the past: let every earnest student of photography drag one of the detractors of the craft to the Salon and ask him to stand and deliver his opinion on this achievement.

Without rousing us with another clanging *Night Summons*, Archibald Cochrane has contrived to sustain a high level in his four exercises. The two quaint interior studies, *The Barrel*, and *Grannie's Stocking*, have obvious merits of close regard for space and tone so that subject becomes a quite secondary matter. The cloud-capped scene, *Mont St. Michel*, displays equal ability to master a strong open air subject, and I am inclined to consider



PIERRETTE. *Salon* '96.
By Mlle. C. Laguarda, Aix.

his fourth example, *La Belle Bretonne*, one of the most natural and unaffected portraits I remember. A modest and dainty portrait, too, *Reverie* by Charles T. Cothay, a débutant, well deserves its place.

The roomy hospitality extended to the foreign element necessarily diminished the space allotable to the home members. In other circumstances more than one portrait would have been forthcoming from Reginald Craigie, whose soft yet definite *Bernadette* (page 134) is some relaxation from his usual métier. J. Page Croft scarcely suggests the matchless feet possessed by Du Maurier's heroine *Trilby*, but I found two portrait exercises by J. Cruwys-Richards quite up to the standard of last year; the profile study, *Adeline*, showing much delicacy of finish and an ability to treat correctly the difficult modelling which the shoulder pose entailed. Praise should also be bestowed on the unpretentious and truly-toned exercise, *Margie*, by a newcomer, A. C. Curtis. George Davison still makes time for practising the craft which owes so much to him. The two powerful evening scenes, especially the heavy stillness of the *Molesey Lock*, attest his power of establishing a telling result in a low key of tonality, and higher in the gamut of light is the silver and ivory atmosphere of *A Wet Sun*. R. Demachy's work has been treated in the Retrospect and the pastel effect, *Coucher du Soleil*, by Frédéric Dillaye need not detain us beyond noting that it is among the more rational color experiments. John Dolman's *Landing* left an impression of chalkiness, but I was much struck with the decisive clarity of the air in Pierre Dubreuil's finely registered *Petite Place, Flandres*. This certainty of tone is also evinced in the swooning portrait, *Vertige*, but the nursery frieze (page 93) seemed a clumsy and gauche arrangement which would become positively harrowing by repetition. I do not remember having any previous opportunity of examining a collection of works by R. Dührkoop at the Salon, although he has long been recognised as a skilled exponent. Five examples are at last on view and at once



VEDETTES OF THE MOOR. *St. Louis.*
By Hector E. Murchison.

it should be stated that they vindicate the high estimation in which he is held abroad. I found his groupings and arrangements uniformly natural, engaging and harmonious, and his method of lighting somewhat akin to Mrs. Barton's. To express preference for two I name the wonderful study in wrinkles, No. 15, and the really life-like comedy of the *Gruppe*. Herr Dührkoop should not be omitted from the Salon in future.

Among the minority of ordinary exercises must be placed the tame illustration of children celebrating Independence Day, sent by W. B. Dyer, and surely neither R. Eickemeyer, Junr., nor J. Mitchell Elliot has been adequately represented. Miss Constance Ellis shows that she has an eye to the effective composition of an open-air group just as much as to that of an interior arrangement, and her Morocco coast view is a capital illustration of the correct choice of moment when to take a photographic picture. This is, and should be, the faculty which camera practice especially develops, and in Miss Ellis it is evident that the gift has been carefully fostered. Charles Emanuel must pay the penalty of success and until he sends another 1904 fairyland glimpse or something like it, he will cause disappointment to his admirers. It is some time since Frank Eugene was seen at the Salon, and the beautifully posed *Music* might reasonably have been accompanied by more of his decorative examples. Frederick Evans, to whom the Salon and its visitors are piling up a big debt of gratitude for his untiring and considerate labors in spacing and arranging



A SPANISH LADY.
By M. Fau; Barcelona.

these annual exhibitions, shows the results of much close observation in his exhibits. The upstanding portrait of *George Bernard Shaw* reveals a figure well planted on the ground, alive in air and space, ready for a pounce. Deliberately, too, in the *A. Horsley Hinton* the incisive and staccato scheme seems to have been chosen. As for the selected works of F. R. Fraprie and H. G. French, I can easily imagine much more representative examples of American photography either by them or by others. Georges Grimprel's pair of color studies betoken little progress in this most difficult scientific struggle. Again, in my opinion the Salon jury has not chosen Dr. Grindrod's best contribution and must have disappointed J. M. C. Grove by taking the frank portrait mentioned in the Retrospect instead of another mysterious achievement in the vein of *Winter Gloom*.

It may have been observed that it is my wont to give free rein to my appreciation of meritorious work. I hope therefore that now and again I may be allowed to dump down a denunciation. I maintain that whatever scientific or technical experiment has "come off" in A. Hachette's *Portrait Impressioniste*, no artistic result has been registered beyond that attained by a local color-printer contracting for a country chandler's Christmas calendars, to be hung in scullery picture galleries. It may be that this chemical grub will some day burst into a butterfly: the fact remains that this No. 100 exhibit is a caterpillar of color for the present. Clarence Hartree's *Floods in March* is none the worse for suggesting a likeness to a Job landscape, and next we arrive at three American examples by F. B. Herzog. In one respect *A Tale of Isolde* (page 158) is the *tour de force* of the gathering. I do not allude to the extravagant catalogue price designed to keep buyers at bay. Infinite study and pains must have been taken to pose the living models into such harmonious and flowing lines of composition, so ideally picturesque have the three sitters become. The illusion of an imaginative design is sustained completely, and to those interested in Mr. Herzog's remarkable triumph I offer the suggestion of examining his *Marcella*, which appears to me to bear a strong resemblance to Mrs. Barton's methods. In this I do not at all wish to convey the idea



RYLSTONE FELL.
By A. Horsley Hinton.

Salon 26.



By A. Pedersen; Denmark.

that Mr. Herzog is indebted to the lady. I know nothing about that. My point is that Mrs. Barton seems to be the English worker able to produce some romantic exercise on as high a plane as this *Isolde*. A modest clear piece of work, *Toilers*, by A. R. Hill, precedes A. Horsley Hinton's set, from which I would take *In Airedale* as best exemplifying his peculiar talent for choosing an effective blend of earth and air and light. These essentials are so justly introduced that a picturesque result is assured, and that the balance struck is true can easily be proved by moving some distance away from the subject, when it is found that the work still retains its unity. As in other instances I have mentioned my opinion as to a man's best effort, I will say that I still consider the 1903 *Beyond* (*Photograms of 1903*, page 123)—the view over the sunny and wind-swept grass—as Mr. Hinton's perfect achievement. The two interior groupings by E. T. Holding continue this worker on the path of improvement, and any criticism of the young girl's hands in *The Music Lesson* must come from a musician and not from the writer of these notes. The Fagin-like portrait of the late Simeon Solomon by Frederick Hollyer is presumably an early work, and our only complaint about the *Frederick H. Evans* is that it leaves the impression that the well-known subject is a son of Anak. The two color portraits by F. T. Hollyer do not disclose any new or welcome discovery. A more than usually realistic impression of a rainy day—a subject often attempted in the past—stands in the name of W. F. James. To Charles Job adequate space has already been given in the Retrospect, and Fred. Judge has tried, with satisfactory results, a new subject of a tangled and torn foreground answering to the description of *Storm-Swept*.

I wish that I could admire every one of the eight works sent to represent America and Mrs. Käsebier. The introduction of the tissue paper arch in *The Mother and Child* is an irritating affectation apparently employed to conceal the bourgeois nurse holding up the child to the visiting mother. It is a much more pleasant duty to give frank praise to the beautiful shimmering study, *The Crystal*, and to the finely delineated interior, *The Piano*, quite masterly in the treatment of accessories in low tone behind the screening curtains. Formerly Alpine scenes were much in vogue, and



"SILLY BOOK!" *Salon 252.*
By J. M. C. Greve.



AN OX-DRIVER.
By T. Esendero, Spain.

after an interval of time C. D. Kay's *Evening in the Alps* comes as a fairly refreshing reminder. Conscious of the distinctive force of Alexander Keighley's art, the Hanging Committee allowed him pride of place in the English section, and Mr. Evans has made the most of his opportunity by placing the set in juxtaposition. This year there is nothing in the line of the 1903 "Adieu" or the 1904 "Corpus Christi." Mr. Keighley has been content to keep in Arcadia. No disappointment need be felt, because he has shown further ability to cope with the riddle of sunlight, and I am disposed to hold that *The Vineyard* and *The Shepherdess* (page 33) are so far his best plein-air results. Both are especially well-composed figure studies in light, and if some may feel that the grape-gatherer in the first is as easy and life-like a pose as could be devised and that the atmospheric envelope is as truly rendered, I lean towards the second for possessing not only these merits, but in addition an irresistible suggestion of poetic fancy, such as for example is conveyed by a Millet pastoral. I should prefer *The Al-Fresco Bath* in a more emphatic key. The structure of the bath gets a flat appearance from the sketchy wiped-out treatment employed, and Mr. Keighley betrays a little of the old uncertainty in the rendering of the elusive sheep in *A Halt on the March*. In only one of J. T. Keiley's set of five, the *Sunrise, Cape George*, does he approach last year's standard, and I confess to *ennui* in being confronted with the perennial Indian heads. *Vieux jeu!* New to me is the name of Marshall Kernochan of New York, but I hope to see more work like *Landscape, Evening*, a rich scheme in velvety blacks, lacking a complete success, however, from the failure to overcome the difficult task of differentiating the branches of the tree in the foreground from the background of the opposite bank.

I remember a Campagna landscape by Heinrich Kühn in the 1902 Salon, but this did not prepare me for such a signal triumph as the *Tuder Düne*. As this article is the annual expression of my personal views I do not as a rule burden the reader by adding those of other people. But a well-known expert in photography came up to me when I was examining this work and exclaimed: "I could not live with that picture. I should always feel



SWAMPLAND.
By J. E. B. Greene, Boston.

tired!" He paid a fine tribute to the picture's startling realism. Three toilers making their way up a sandy slope could be rendered many times without giving a sense of discomfort to the observer. But Herr Kühn has gone quite beyond this. He has confined in his frame the vibrating air of a sun-swept zone. Nothing more truly atmospheric has been seen for many a day, and the effect is to a large extent brought about by the exact values given to the deep black shadows of the tired women. Strong work like this makes the amiable French exercises by H. Lafargue and Mlle. C. Laguarde appear trifling indeed. H. Mortimer Lamb's portrait head renews its good impression, and one can well understand the nude study *Peccavi* being accepted, this being the joint work of J. H. Liebreich and W. Stewart. The pose of the Magdalene in the cell has been thought out

in a rational way and gives the result its justification. I left the exhibition with a vivid recollection of the two beautiful glimpses of Nature sent by M. Mahéo, who comes as a new force to me, although it is easily grasped that his national selecting committee consider him a worthy representative of the French school. A few more examples by M. Demachy and a few more by M. Mahéo would have effectively replaced some of the color disturbances. Both Mrs. D. Mahony's *Toy-Boat* and Viscount Maitland's fanciful portrait study *Reverie* earn their places, and it is decidedly in favor of Arthur Marshall's *A Dusty Day* to say that it is not put out of countenance by being placed near Mr. Keighley's quartet. One could add that a little of its directness would not be out of place in the architectural scene by Mr. Keighley, already described. Of the two Duse portraits, by Baron A. de Meyer, the one with the head thrown back against the light is fair, but suffers much from the presence in the exhibition of Steichen's study of the actress. F. E. Mills' *The Two Fishers* calls for no special comment, and in the Retrospect I have praised the works of F. J. Mortimer. I can now add that his *Peace* comes literally as a solace and relief from his tempestuous exercises, compelling though they be. In this still scene he has placed a full-rigged boat attempting to catch every possible breath of wind. So much for subject: as for the treatment the toning of the white sails is admirably restrained and I remember how I used to yearn to see something as good as this when the flotilla of coffin-ships used to sail into the Royal in the bad old times. I made a special note of the great advance made this year by Cavendish Morton, each of whose examples reaches a level far in front of any of his previous efforts. The refined interior *Portrait* is one of the most delicate exhibits in the room in its exquisite finish. After Charles Moss's determined improvement last year it was reasonable to expect an array of contributions by him on the present occasion. But the self-denying ordinance of the home authorities apparently stood in the way, and Mr. Moss and his admirers must be content with only one example of his powers. This *Cauldron Bay* worthily continues the luminous series begun in 1904 and it is a pity that it is not hung lower. Ward Muir's three tiny studies are somewhat overpowered in a large room, but they well repay a close examination, such accomplished craft as that displayed in *In Roquebrune* being really big work on a miniature scale. The comely maid who posed for David Murray's *The Serving Wench* gave him a good pictorial opportunity, and in this connexion one wonders who elected to disport themselves as mischievous pixies around a camp fire in Alfredo Ornano's *Danza Crepuscolare*. We have a shrewd suspicion that these little monsters are nothing more formidable than ingenious lay figures. Illumination did the rest. The grey November and snow scenes respectively by W. H. Paton and W. B. Post, whilst of fair accomplishment, have become hackneyed, although by the way we miss this year another of the nymph in a garden series, without which a Puyo set seems incomplete. It is a good exhibition for this well known worker. His *Etude en 4 Couleurs* is much the most reasonable experiment in color photography here displayed. In the first place, his scheme is harmonious and a more important achieve-



A SERIOUS MATTER.
By Miss Constance Ellis.

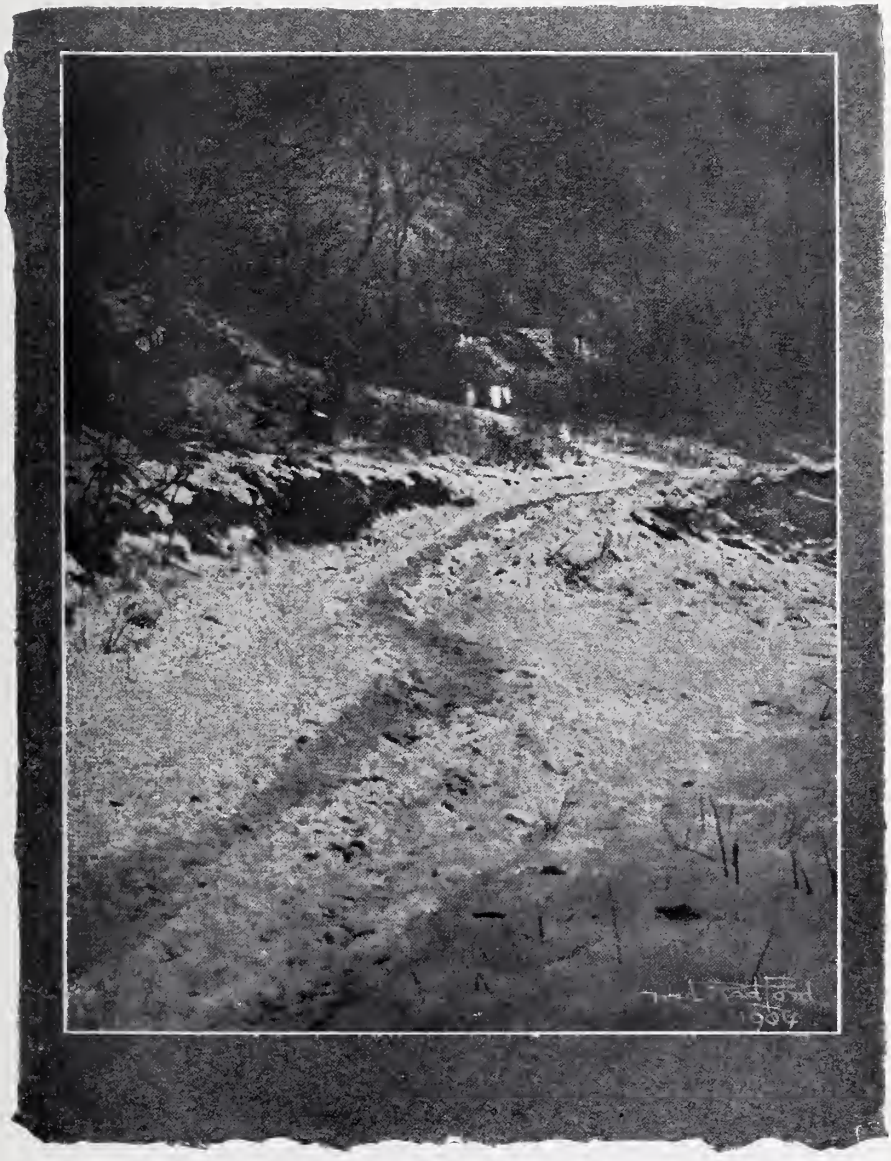
St. Louis.



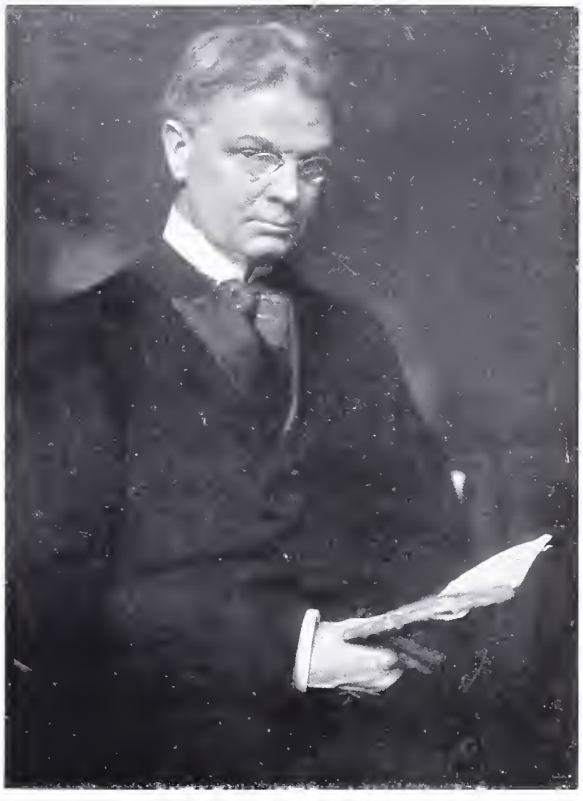
Scots Salon. THE MINISTER'S MAN. *By J. C. Robertson.*

ment follows. He has been able to graduate the values of his colors in proportion as they are affected by the light. As for the shepherd and flock subject, *Impression d'Engadine*, it is an excellent piece of tonality. Next to C. Puyo's color exercise just mentioned must be ranked G. E. H. Rawlins' *Woodland Pool*. I should like to see this without any adventitious aid, so correctly lit does this beautiful glimpse appear to be, as indeed his work was last year. If betokening other influences, Miss Landon Rives' *Portrait—Mrs. H.* is a skilfully differentiated scheme in blacks, and H. C. Rubicam's winter landscape follows up successfully his snow-storm of last year. Two more Americans follow. Mrs. Sarah Sears again establishes her command of a low key in *Mary*, but this command is not so evident in the three works by G. H. Seeley, which leave the impression of flatness. No special comment need be made concerning Edward Seymour's *Cherries* and Miss Marian Silverston's sad-faced profile, *Onora*, whilst Arthur Smith's boat and surf scene has already been favorably noticed in the Retrospect. A color essay by Charles Sollet swells the number of these tiresome attempts, but a newcomer, Thomas Somerford, wins his place with a sound architectural view. Dr. Spitzer is far better this year in portraiture than hitherto. Each of his three studies is workmanlike and well lighted, the *Conrad Ansarge* making an effective pendant to the best of R. Dührkoop's set. A certain piquancy has been attained by Mrs. Mary Stanbery in her dramatic conception of *Fatima*, the figure in the full flush of light being capitally rendered. The effect too is heightened by the deep foreground space in front of the startled victim. Miss Bessie Stanford has often received both praise and criticism in these pages and it is pleasant to welcome her at the Salon, although in the past one remembers more ambitious attempts than this well-toned portrait of *A Country Lad*.

Once again I have to bear witness to the dominating force of Eduard Steichen's art. Confronted with his achievements neither the protagonist



THE HOUR OF REST.
By Fred Radford, Sydney, N.S.W.



PORTRAIT.
By H. A. V. Coles, Paris.

nor the detractor of photography can say his last word on the subject. The first feels that a worker has arisen who at last can continue from strength to strength, and that therefore he cannot foretell to what a pitch he may advance photography. As for the hostile critic, I defy him to come out of his windowless entrenchments and formulate any new attack that has a shadow of logic in it. It matters not to me what art Steichen's examples do or do not resemble. They must be judged by what they are and what they convey. If a man tells me that he cannot see the sunlight in the *Mother and Child* or in *Spring*, then he must swear to me that he is blind. Otherwise his portion should be in outer darkness for evermore. But I have done with him and his kind. I wish to enjoy my own thoughts and I shall remember for many a day the rich depth and strength of the velvet tones in *The Poster Lady*, the tearful vision of *Duse* and that masterpiece of portraiture, *Rodin*, set before his own masterpiece, "Le Penseur"—inspired and inspiration—with the ghost of the Henley bust looking on. I am tired of that addled question in the short catechism of the camera: "Is Photography an Art?" with all the bungling answers in extenso. Let the answer be: "Yes: It is Steichen. Enough said!" And some day doubtless another man will spring forth and be to Steichen as Steichen is to Stieglitz. The services rendered to the cause by Alfred Stieglitz must not be forgotten, for it was his pioneership which cleared the tangled ground and made a Steichen possible. No. 120, for example, shows the genesis of Steichen's *Spring* theme, and again the Stieglitz who saw the sunny air in *Going to the Post* paved the way for Alvin Coburn to arrive at his sunlit bridge. And what shall be said of Clarence White?

Salon 244.

THE SPRING FLEAS.

By J. M. Whitehead.

R.P.S. 1904.



TREES—A STUDY.
By Frank T. Shutt, Ottawa.

The American Committee at any rate have seen to it that this year he should be adequately represented and that there should be no repetition of a lean 1904. Therefore nine examples hang here of which, two, at least, equal any of his previous best achievements, and one, *The Statuette and Crystal Globe* gets clear away and enters the Steichen field of imagination. And I looked for a long time with delight upon the cunning spaciousness of that softly lighted interior portrait study, *Mrs. Clarence White*, and revelled in the sunlight and reflections of the casement in *The Portfolio.* Again, too, what could be more appropriately elusive than the rendering of the puzzled child (No. 185) just waking to wonderment of the world, unless it be that marvellous *Boy with a Waggon* of 1900? My notes are nearing their end and I must gather up the threads. *The Boy*, by J. F. Strauss, discloses one of those smooth floors lit from an open door and roofed in low to make the observer look at the scene from the eye-level of the figure in the picture, which some years ago was a favorite exercise. Mr. Strauss's experiment nevertheless is on a good platform of accomplishment. Neither E. B. Vignoles nor Harry Wild needs detain me, and the interesting work of the year done by W. Thomas, Miss Agnes Warburg, J. C. Warburg and John M. Whitehead has been alluded to in terms of praise in the Retrospect.



PORTRAIT GROUP.
By W. Weimer.



Copyright.

PORTRAIT.
By Garo.

Platinotype Co.'s Exhibit, Photographic Convention.



HILLS OF THE PEAK.
By W. R. Bland.

R.P.S. 98.



LE PALAIS. *Scots Salon.*
By Charles Macdonald.

The Two Great Exhibitions.

II.—THE ROYAL. By A. C. R. CARTER.

Last year I expressed my disappointment at the mediocrity of the Royal exhibition compared with its precursors of 1902 and 1903. The impression left on my mind was that the general tone seemed reactionary and that new men practising old methods had been preferred to older exhibitors beginning to improve. It is therefore pleasing to state the opinion that this 1905 gathering is manifestly a better show than that of last year. And on this occasion new workers have been largely occupied in bringing about this desirable result. For once in a way Percy Lewis does not dominate the exhibition, but in his stead W. Clayden has come forward with an astonishing piece of craft which might easily be mistaken for an example by the better known photographer at his best. Here at the Royal, individuality is not so conspicuous and recognizable as at the Salon, where one can at a glance differentiate one man's work



Scots Salon. THE RETURN OF THE SARDINE FISHERS.
By Charles Macdonald.

from another's. Much might be written on this identification of style, and there can be no doubt that this evidence of personal handling and feeling is a great argument in favor of the claims of photography. As each exhibitor's output this year will be found discussed at due length in this article it is not necessary to preface these notes with a long introduction. Suffice it to say that among contributors who have sent notable examples should be mentioned:—John Chislett, A. E. Cockerell, Pierre Dubreuil, R. Dührkoop, F. R. Fraprie, James Gale, John A. Hodges, J. E. Latham, Arthur Marshall, F. J. Mortimer, Cavendish Morton, William Rawlings, James Shaw, T. Lee Syms and J. M. Whitehead. I shall now proceed to deal with the show, taking the names of the exhibitors in alphabetical order.

Flood, by Miss G. Aitchison, is a short title of a subject expressing much natural beauty captured at the right moment. Trees and water reflections are the theme and decorative indeed are these woodland shapes. The subject is old, but accurate treatment always preserves its freshness. Again Joseph Appleby keeps his ground. *Through the Pine Trees* with its tender snow shadows and the silvery light makes an attractive picture and his sand-dune transcript culminating in an effective perspective merits the description, *Breezy, Bright and Bracing*. M. Arbuthnot this year keeps rigorously to a low key of registration, which on two occasions has completed his intention, but on the third seems to have failed. The



R.P.S. 71. A PARTING GLANCE. *Salon 218.*

By Mrs. G. A. Barton.



G. K. CHESTERTON.
By Alvin Langdon Coburn.

Salon 154.



MISS JESSIE M. KING. *Salon 24.*
By J. Craig Annan.



Northern Ex.

THE OLD PARISH CHURCH.
By Fred Judge.



Northern Ex.

THE GIPSY CAMP.
By David Murray.



Amer. Salon. A HUMBLE TASK.
By Jeanne E. Bennett.

windmill and seashore scenes have an acceptable solemnity. *The Bridge*, however, is a technical subtlety in gloom. Unquestionably the works are promising, but Mr. Arbuthnot has been in this stage for some time now, and should reach the field of fulfilment. I made a note in my catalogue against Charles H. Austin's Bruges view, "like a good Percy Lewis," and on looking up my last year's remarks I find that I then likened his work thus. Whether Mr. Austin has his exemplar or no I cannot say. Suffice it to compliment him on his fine tonal scheme. H. Ball's little interior study of a girl playing nurse to a sick cat has appropriately a harmless treatment, and a small sand-dune transcript by H. D. Bannister is inconspicuous. On the whole Mrs. Barton, whose works have already been much discussed in these pages, is not strongly represented at the Royal year. *The Mother's Kiss* is full of excellent intention, and the caress filial and maternal is meant to convey tenderness and rapture. But the impression left on me is that the rapture is too tense and muscular, due probably to the modelling of the right hand. Nor is *The Madonna of the Moss Rose* an easeful composition, and the chief figure is rigidly set against the ground, whilst the roses loom out in awkward spacing. No: I still await the



THE TOP SPINNER. *Amer. Salon.*
By J. H. Field, Berlin, Wis.



POOL IN THE WOODS, EVENING. *First American Salon.*
By Louis Fleckenstein, Faribault.

successor to *The Awakening*. In the meantime the splendid character portrait of *The Churchwarden* continues the fine-old-English-gentleman series begun last year. In one work James C. Batkin has kept up to his 1904 standard, his harbor view, despite some angular hardness of line to the left, having atmospheric merits, but his Dutch canal scene looks like the imitation of a poor wash drawing with a faulty sky. B. H. Bedell shows a well arranged scheme of black and white contrasts in his *Evening on the Avon*, and the Wells Cathedral glimpse by H. W. Bennett makes a good passage from shade to light. Formerly studies of rows of lamps on a boulevard were very popular and G. L. A. Blair's Embankment scene is true enough, and sufficiently picturesque to art the fashion which doubtless a ruthless Hanging Committee will quelch. Both A. H. Blake's and W. R. Bland's works have been noticed in the Retrospect. As for the ice subject by Henry Bond, it merits its place but it suffers from comparison with similar exercises seen later. The single example by Dr. E. G. Boon, *The Goose Girl*, might well have been accom-



FOG CLEARING AWAY. *First American Salon.*
By Curtis Bell, New York.

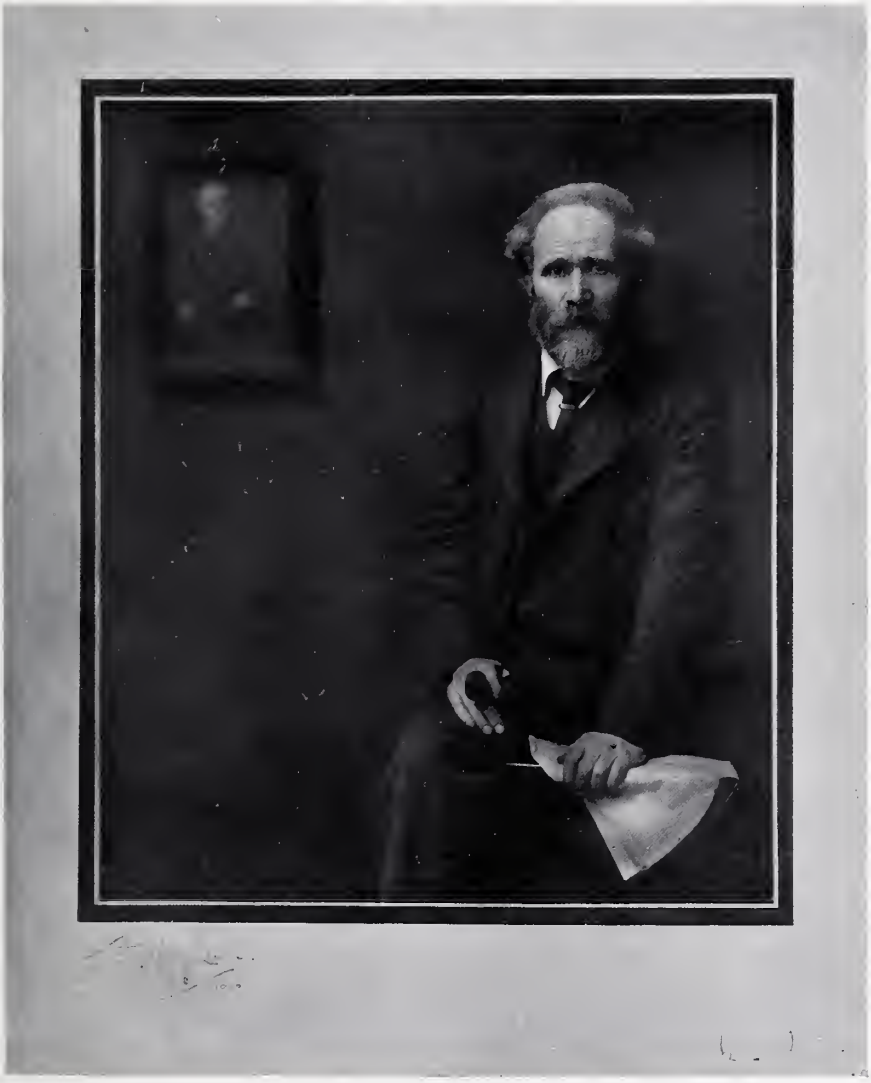
panied by more ambitious studies by this gifted worker. It is marked by his usual good tone, and this quality is evinced in Miss Fedora Brown's delicate portrait and landscape examples. When mentioning Henry Bond's ice scene I had John Chislett's *On the Frozen River* in mind. This is a wonderfully realistic yet pictorial study. The ice seems to be forming before one's eyes. I made also a strong note of commendation of the beautifully atmospheric woody expanse, *The Spring Flood*. In *The Captive* James Clark has registered a shapely model in a conventional way, which the self-consciousness of the would-be odalisque renders more artificial. A very real suggestion of space and depth is conveyed by W. A. Clark's Norman architectural study, and it is pleasing to notice that out in the open air he has much improved on his 1904 experiments, the Bruges stream with swans being luminous and true. When I lighted upon W. Clayden's *Tugging Home* (page 159) I said to myself: "At last Percy Lewis at his best!" Mr. Clayden shall have the benefit of that encomium straightway. After I had made the round of the room I returned to this beautiful work and came to the conclusion that it was the most picturesque thing in the gallery. Nothing could be finer than



FREEMAN'S WHARF. *Salon 34.*
By Eustace Callard.

the shore buildings and shipping in the background, bathed in pearly light, and this effect is not diminished by the rendering of the advancing craft. These objects might so easily have been unduly emphasized and the tender tonality of the scheme thereby broken. Even Percy Lewis just failed to sustain his key in the magnificent Venetian view last year. Mr. Clayden's signal success made me dig out my old catalogues for the past six years, but the notes of modest praise which I found therein did not herald work such as this, and last year in the article on the Royal show I stated simply that he had sent "better work than heretofore."

W. J. Clutterbuck is seen to better advantage here than at the Salon, the *'Neath Wistaria* being a wholly satisfactory solution of the problem of sunlight involved. Another apparently earnest student of light, A. E. Cockerell, is also to be praised for two widely different experiments. The sky of *In the Sunshine* might have been higher in tone, but frank commendation must be given to the delightful study of the light of dawn breaking through a woodland not overdone with trees. In its way this is one of the truest efforts in the exhibition. H. Colebrook would have improved his composition, *October*, by reducing the depth of his bracken foreground. His real picture is in the middle distance. He also has essayed a dawn theme which would have been better with a less crowded wood. Doubtless he has already come to this conclusion on comparing his exercise with that of A. E. Cockerell hanging near to it. A. W. Cooper's fan design surely lacks grace of floral line, and some disappointment must be expressed at not finding another pictorially chosen landscape by W. M. Coultas, whose Normandy street scene is simply a registration of actuality. Neither of the examples by J. Page Croft in moods vindicates its title but each has afforded play for some capable modelling. As regards the single exhibit by W. Crooke of *Jacques Thibaud, Violinist*, it follows a convention which this portraitist has made his own. By it a public performer still performs before the camera in his best platform attitude and



J. KIER HARDIE, M.P. *St. Louis.*
By Furley Lewis.

the point of view is from the audience below. The method is therefore never intimate and is not meant to be so. We simply gaze at a public favorite as he looms forth, prepared to receive that applause which he knows to be his due. Again Dr. T. G. Crump is one of the more notable exhibitors, even if the works seem familiar to me as the products of previous years. The delicate vignette portrait of a child reading is one



BERNADETTE. *Salon 236.*
By R. W. Craigie.

of the daintiest tonal studies, and on a much bigger scale he has tackled a subject requiring a full range of power. *Passing Clouds* is a very forceful and impressive capture of a stirring atmospheric scene. The dunes to the left make a fine foil to the strong shapes which are reared above the low lying horizon. An uncertainty of emphasis marks the castle view by A. C. Curtis, and an ordinary homestead subject has occupied W. R. Davis, but P. T. Deakin has contrived to find a picturesque outlook in *Perran Coombe*. Of the pair by H. W. Dick the *In Robin Hood's Town* is an effective study of sunlight and detail in shadow and a much better exercise for the worker than such a panoramic problem as his second contribution, *Man made the Town*. A word of praise should be bestowed



SURREY WOODS. *Salon 20.*
By Walter Benington.

on the clever little bit of nursery genre by Louis Dick. Pierre Dubreuil's set lend an air of distinction to their surroundings, his six contributions challenging close notice. His first exhibit, *The Fish Bowl*, appears to be an old acquaintance, but is none the less welcome for its graceful arrangement and the accurate rendering of the artificial light from the shaded lamp. *Before the Church, Flanders*, is another aspect of his Salon success, and *After Game* repeats the interest of last year's Salon subject, *Le Croquet.* His portraits of painters in their studios with their arbitrary lighting are clever enough but raise the pertinent question as to whether an artist could possibly be at work in such unnatural illumination. Passing C. G. Dudley's fairly effective winter scene, R. Dührkoop's four are reached. Again this foreign worker enlists admiration and his double success at the Salon and here is noteworthy. Two of the four are especially interesting. The portrait of the young German beauty in low corsage has a beautiful scheme of light, and a view of a garden taken from indoors is an instructive essay in the differentiation of atmosphere. The fine Lear head used by Dan Dunlop for a portrait exercise has just the appropriately tender light for the purpose of a suffused registration. It would have been so easy to spoil the model by a hard metallic treatment. J. W. Eadie's portrait of himself has apparently attained its phlegmatic purpose. Rudolf Eickemeyer, Jun. is much better represented here than at the Salon, and it is a pleasure to come across such an aesthetic arrangement as the profile portrait in decorative costume. The fantastic study, too, at close range, of a tiny toad on his proper stool has much technical merit. Arthur Elliott has made use of an amusing incident—two little bathers watching an advancing tortoise with some alarm—as a vehicle for an experiment demanding and receiving an effective treatment of strong sunlight. The result is so good as to rouse expectations of further sound contributions. Miss Constance Ellis's little group is up to her well-known standard of composition; E. W. Enfield sends a fair twilight effect and R. R. Enfield gives a suggestion of a whizzing express train. Douglas English's stunning capture of a swan preparing to spring has already been highly praised. The study of a violinist by Louis Fleckenstein, whilst evincing an ability to show gradations of low tones, would be more reasonable in a slightly higher key. I made a note of Frank Foster's good *Sunlit Corner* as earnest of future achievement, and the tender sprays laden with hoar frost and the beautiful reflections on the ice of F. R. Fraprie's frozen river form a strikingly beautiful picture which is kept in the mind's eye for long. The fine avenue of light too, in J. A. Frazer's Hull scene and the decorative wood path in *The Road to the Old Mill* by Dr. W. H. Furness contribute to the strength of the pictorial section. James Gale stood down last year but re-enters with three examples, of which *Sunshine and Smoke* is the best, and for that matter probably his most advanced exhibit yet seen. It is not unworthy to be classed with a good George Davison, and the scheme of light can be commended to M. Arbuthnot for adoption. Improved work comes from H. A. Game, and G. Gilligan, whose works last year were not above the ordinary, has sprung forward in a strong atmospheric view of a Dordrecht canal.



STUDY OF A SWAN.
By Douglas English.

R.P.S. 237.



IN OLD LISIEUX.
By W. T. Greatbatch.

R.P.S. 116.



SHOEING. *R.P.S. 143.*
By Harold W. Lane.

No Royal Exhibition would be complete without some of W. T. Greatbatch's direct and forceful essays. Characteristic enough is the actuality of the sunny market place, and he disdains subtleties in the strong contrasts of his Lisieux studies. It was therefore interesting to find a new departure in the *Evening, Caen*, which, whilst composed of massy material, receives very poetic treatment. Frankly, Alfred Greenwood's bracken scene reminded me of a very tiresome series of such experiments in the old days. Without appealing to the aesthetic sense, Dr. Grindrod's *Smoke and Fog* has technical force of a high order and he has apparently delighted in modelling to the best advantage the powerful profile and head of an Indian Civil Servant.

J. F. Haden, who showed promise last year in a Westminster picture, has seen the skeleton of an old hulk set against a sunset sky, and has labelled the result *Moribundus*. The day may be about to die but the gaunt boards are surely dead enough. The effect is weirdly impressive, none the less. As in 1904 Oscar Hardee contributes a fair portrait study, and two good Dutch subjects and a bridge scene with a luminous sky come from H. C. Harpur. A sound idea of a graceful landscape arrangement is possessed by Aubrey Harris, even if the dainty figure at the pool in his oval *By Quiet Waters* is somewhat conventionally posed; and the good lighting of the bust in E. H. Hazell's *Bereaved* redeems a quasi-emotional experiment. Both J. A. Heir's exercises evince a knowledge of subtle tone, and in a brighter key G. A. Henderson appropriately treats a good model to represent *Morn*. Leaving out a tiring gorse arrangement by W. A. I. Hensler I found his remaining two contributions of considerable merit. *Sunset* reveals a fine expanse of common land bounded by distant trees and an illuminating sky, and the detail of the flowered foreground against the strong woodland with the light beyond quite fulfils the title of *Fragility and Strength*. John Hepburn was so much praised for his "Village Doctor" last year that it is not to be wondered at that he should have attempted another version, and on the whole the little interior is satisfactory, being quite devoid of self-consciousness on the part of any of the well arranged figures composing the group. In the dark *Girvan Harbour*, A. W. Hill displays promise. As for *Bringing in the Pilchards* by John A. Hodges, it made a great impression upon me and the figures of the active fishermen seem alive in real light and air. Mr. Hodges stood down last year, I believe, but it is permissible to ask for more achievements of this class. A fine vignette head and a capable portrait study of a child reading in a sun-lit corner follow up E. T. Holding's success at the Salon, and the beautifully registered surfaces of the portrait of *Holman Hunt* by F. Hollyer make it an object lesson. It was a happy idea of the Hanging Committee to place this as the first exhibit in the room, and it is to be hoped that many students have profited by an examination of it. F. T. Hollyer's *The Fur Cloak* is well-named because this accessory is obviously the clef to the portrait scheme, and considerable skill has been bestowed on the realistic rendering of it. A strained Memento Mori theme by E. O. Hoppé need not detain us, but Charles B. Howdill has done much better this year in a somewhat similar exercise to that of 1904, and has contrived



A SPLASH OF SUNSHINE. *R.P.S. 60.*
By Percy Lewis.



FISH HAWKERS: VENICE. *R.P.S. 217.*
By Percy Lewis.

to give a natural and effective presentment of a sculptor at work. He has skilfully arranged it that the eye is not overloaded with details, but is attracted straightway to the well-lit upturned head of the sculptor. In the *Thames Side at Chelsea* Frank Huson seems to have introduced a sky somewhat foreign to his scheme and is seen to better advantage in a straightforward rendering of a sunset on the sea. I liked the full flush of light in some bright cathedral corner by J. W. Johnson, but the hard chimney tops which the eye encounters in its passage to F. A. Jordan's sunset sky are distracting. The origin of light in both C. D. and W. R. Kay's contributions is not evident, and L. H. Keller's seashore study is ordinary. *Water* by Fred Judge and *Shoeing* by Harold W. Lane, shown here, have already been noticed elsewhere. A curious effect of "trees walking" has been produced by J. E. Latham, but after this it was with delight that one encountered his beautiful Italian lake view, excellent in every respect—luminous, decorative and tenderly gradated. Candidly I am disappointed with Percy Lewis this year. I was hoping to see another and better Venetian waterway, and his two contributions are merely complementary. The group-of-fish-hawkers study is not much more than an every-day note, and the *Splash of Sunshine*, without betraying any technical falling off, is not up to Mr. Lewis's high



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PORTRAIT STUDY.
By Pirie Macdonald.

R.P.S. 135.



WATER BUTTERCUPS. *R.P.S. 206.*
By Ernest Marriage.

standard. It is very easy to imagine nine men out of ten being unable to cope with the difficulties of light herein involved, or to show the skill of arranging the figures displayed by Mr. Lewis (especially the child to the left) but it is equally easy to feel that he might have lifted the tone of the scheme all round despite the technical obstacles of the problem. Pirie Macdonald's portrait exercise and Ernest Marriage's flower study have received commendation in another place, and I was again struck with the accurate tonal control shown by Hector Maclean. Arthur Marshall is a worker who has made great strides this year. At the Salon he is distinguished and here he confirms that good impression. To make a reservation I would willingly be without the mawkish allegory on the life and death of a flower with which he opens his quartet. Afterwards he clinches admiration and for a long time one can stand in front of *The Student* and feel that the scene portrayed is real and near. This capture of interior light is a worthy match to the fine open-air view at the Salon, and a worker who can produce two such photographic pictures in one year earns the highest praise. G. W. Miller has found the modelling of the shadowed side of an old woman's face beyond his strength, and his



THE MIMRAM. *R.P.S. 85.*
By J. C. S. Mummery.



R.P.S. 119. "THE BROODING TERRORS OF THE STORM."
By F. J. Mortimer.

picturesque Picardy transcript suffers similarly by the key descending to too low a scale. On the other hand John Moffat's vivacious study of a child's wonderment at listening to a watch, although of equal range, never becomes inarticulate, and he has made a very alert presentment of the Bishop of Edinburgh. Photographers at one time or another seem to be as fascinated with the spectacle of a fisherman mending trawls as a Strand loafer is with that of workmen laying pavement, and Bertram Moore this year has re-discovered this tiresome occupation. It is difficult also to see what æsthetic ideal is fulfilled in G. A. W. Moore's sketchy view of a mourner in a porch. After these even sheep interested me and I forgave Harold S. Moore for his well-drilled flock patrolling in front of the fine back-



AN ITALIAN SHEPHERD BOY.
By Charles Wesley Hearn, Boston, Mass.



PORTRAIT OF LADY X.
By C. H. Hewitt.



HIS DAILY BREAD.
By Percy G. R. Wright.



THE EMBROIDERY.
By W. Smedley Aston.

ground of *Follow my Leader*. F. J. Mortimer again lets loose into the room the breezy ozone of ocean air, and in the teeth of his racing winds one has little left to say. For once I found an example, *The Twin-Roller*, not so impressively picturesque as usual, but the fine swirl of *A Spring Tide* is sufficient compensation. That Cavendish Morton's success at the Salon is no mere flash in the photographic pan is quite proved at the Royal by his two frankly mundane yet beautifully toned exercises. The Elders of the Hanging Committee have evidently been completely vanquished by the delicately exposed charms of *Hebe*, and Mr. Morton is to be complimented on a remarkably subtle scheme of chiaroscuro. H. Moyse's portrait of Sir James Linton is a strongly lighted and uncompromising piece of modelling, and that direct worker in landscape, J. C. S. Mummery next claims notice. He leads off with *Mimram* (page 145) a bleak waterway with stern reflections of a few lonely trees. The lighting is vigorously just and true, and the picture, cold as it is, is a fine unity. Neither *The Meadow by the Wood* nor *January* reaches the level of this, the lighting of the first betraying uncertainty. David Murray's suffused view of Llangollen is a great improvement upon the Edinburgh of last year, and he has made a strong portrait study in low tone of *A. C. C. Jahn*. Miss M. A. Newlands continues her sheep exercises and *A Surrey Pastoral* betokens an advance on her 1904 experiment. A bright portrait of a girl by J. M. Oliver and a peace-at-eventide theme by H. Orrin, noticeable for its harsh tree shapes ensue. The portrait *Sunday*, by the Misses Parrish, of a figure at a window, has well-managed lighting and carefully toned drapery; James Patrick has made a good profile study of the painter, E. A. Hornel with his palette, not at all unworthy to be compared with Craig Annan's portrait of the same artist at the Salon, and *Interested* by Mrs. W. W. Pearce is an indoor grouping against a strong light which fails to do justice to the figure of the child. An airy shipping scene in silvery tones, *Waiting for the Breeze*, is very good in this diminishing class of exhibit, and I consider the finely lit *Groote Kerk Edam* by Francis J. Phillips praiseworthy and promising. Last year H. H. Pierce's work aroused my interest, and again he shows great modelling and tonal powers in *The Painter*. A well chosen moment must have been used by Emilie Prestwich for the registration of an Arab funeral at Cairo and the composition of the strange procession is unusually picturesque, especially in the centre of the scheme where the mourners are shown in the shade of a belt of trees yet silhouetted against the line of sky beyond. After this such a holiday task as W. Pringle's *In Old Burgos* appears tame,

For some years now William Rawlings has been one of the Old Guard of the Royal—a rapidly diminishing band by the way—and something of interest or distinction may be reasonably expected from him. A Normandy street scene and a pleasing transcript of meadow and river add to the interest of the exhibition, whilst *The Lonely Moor* reaches a level which makes it one of the attractions. The long stretch of plateau to the horizon, the lonely sign post, seen in the light of sunset, form a telling effect. The right place and the right time have been chosen. A de-profundis result might have been attained an hour later with nothing



THE GOWN. *R.P.S. 118.*

By Carle E. Semon, Cleveland, Ohio.

but a technical interest. J. Cruwys Richards also helps the good leaven with his decorative portrait studies of comely models, one of whom, as an agreeable change, has been posed for the full face and figure. Last year A. E. Richmond was commended for his restraint of tone, which is again evinced in a late evening shore group with a poetical title. Such a subject as this need not have been hung in a corner. His second venture, *A Clay Modeller*, shows a very strenuous worker at his art. P. Bale Rider's *In Lisieux* suggests comparison with one of W. Greatbatch's exhibits, and comes out of the ordeal very well, and W. H. Rogers, a worker new to me, has done a well toned evening landscape effect. The interest aroused last year in Dr. Otto Rosenheim's work caused me to expect other contributions. He has sent a portrait this time instead of open-air studies and this *Portrait of a Collector* has much in its favor. A picked-out effect by G. Ross and an ordinary portrait by P. R. Salmon can be passed, and a conventional Westminster view by F. G. Sanders reveals no new beauty. Mediocrity, too, is the mark of John Schuler's *Winter* with its hard definitions, and of F. Scroggs's Tyne picture. On the other hand praise is due to Walter Selfe for his exact tonality in a time-worn theme of a river fog which has so often puzzled and fascinated photographers in the past. Carle Semon's *The Gown* seen here confirms the high opinion already passed upon it in the Retrospect. He has also sent a costume portrait of a girl in Japanese dress which fulfils its purpose, although a " made-up " face strikes a note of artificiality, however capably the modelling is done. Flower-studies are rarely seen at exhibitions now-a-days, and probably workers have ceased to concentrate themselves upon them. Even in painting, a man has to be a VAN HUYSUM or a FANTIN-LATOUR to make a satisfactory picture of them, so that most photographers act wisely in eschewing the attempt. After this it is pleasing to note the fair success of E. Seymour's *Iris*. James Shaw quite sustains the position he has won for himself at the Royal, and whilst many contributors have been confined to one accepted example he has been allowed to hang four. He leads off with a melodramatic subject portraying the agony of an old smoker gazing forlornly at an empty tobacco box. I thought the business overdone when I saw it in the exhibition, but since then and during the course of writing this article I have myself known what it is to neglect laying in a store of the helpful weed. Neither the photogram nor the phonograph can exaggerate the expressions worn and sworn. The unusual grouping of castle guards in *Off Duty* makes a quite mediæval picture and the well chosen architectural scenes have been so treated as to bring out to the full their aesthetic charm. Miss Marian Silverston did not take high rank in 1904 and therefore it is pleasing to commend her strong portrait study of the Director of the Birmingham Art Gallery. After a year's rest G. L'Epine Smith returns to the Royal with an individual outlook entitled *Study in Straight Lines*. The subject merits its title and would escape the selection of most workers. But the ugly tower, the rigid trees and their reflection in a pool receive good tonal treatment and the bizarre grouping is vindicated. A pair of easy portraits by J. Smith and a carefully toned pinafore exercise by Kate Smith along



SUMMER MIST IN DOVEDALE.
By Rev. T. Perkins.



NATURE'S SLUMBER. *R.P.S. 171.*
By W. Thomas.



"UNTIL THE DAY BREAKS."
By S. G. Kimber.

Northern Exhibition.

with a lugubrious performance by H. O. Southgate entitled *The Widower's Mite*—an interesting if obvious variant of a well known title—come next, and the better of the two works by S. C. Stean is the *Burning Refuse*. This is the last exhibit hung, and it is curious to remember that the first thing seen on the walls of the Salon is John H. Anderson's *Twitch-Burners*, to which this exercise makes a fair second. L. J. Steele was in the ordinary category last year. *Shrimpers*, though hackneyed enough, betokens a regard for good lighting and merits a word of encouragement. If I cannot write in such strong terms of praise as those used by me in 1904 when discussing the contribution of J. C. Strauss, it is not because his technique shows any signs of weakness, but rather that he has not been so well served as last year. His matronly portrait of *Mrs. Brooks* has not afforded the subtle opportunities presented by the delightful *Mrs. Hunter of St. Louis* seen here in 1904, and the *Miss Ringen* has not called for the display of tonal gradation evinced in last year's *Son of Count Henry Penaloza*. This is another instance of a man erecting his own standard of comparison, and whilst my eye-memory retains vivid impressions of photographers' best achievements I am compelled to judge their subsequent labors accordingly. The two portraits of a boy in a panelled room by T. Lee Syms quite maintain his carefully reasoned standard of lighting, but in my opinion he springs clear away from these and any former achievements in the beautiful frosty air theme, *The Robin*. The figures of the two children are excellently caught and the scene gets to a high pictorial plane of accomplishment. P. G. Terras is again in the unambitious section, but W. Thomas, as heretofore, grapples with difficulties. Seeing again his *Nature's Slumber* (page 155), I am inclined to think that our reproduction of it, as regards size, is more effective than the exhibited work, which on a second examination appears too big. This modification on one side, the commendation recorded in the Retrospect stands. *Sea-Gulls* reveals him in Douglas English's field of close natural history research, and the capture of movement is highly interesting, whilst the atmospheric setting is just, and as if to challenge us afresh he goes back to an old love of ships in full sail on an evening tide. The difficult lighting is well done, even if the time chosen necessarily intensifies the blackness of the sails. A newcomer, Miss D. Towgood has apparently been influenced by Pierre Dubreuil, and in two examples has made promising essays in strong interior light problems, *The Writing Lesson* being a fair solution of the difficulties encountered. In the *Haunt of the Angler* J. L. Tucker has produced a smeared-out result showing hesitancy of treatment; as for Sydney Vacher's *Madonna of the Blackthorn*, it is a curio without any æsthetic interest, and in neither of Albert Valcke's works is any feeling evinced for charm of subject or effect, unselected realism being the mark of the portrait against the light and of the commonplace group at Nieuport. The nude athletes in E. B. Vignoles' *Burden of the Sea*—one presumably rescuing another—are as gracelessly posed as the situation probably demands, but then the question arises: why choose such a subject? In a small architectural study, A. W. Walburn, and in a crypt view G. J. T. Walford, repeat their good



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A TALE OF ISOLDE.
By F. Benedict Herzog.

Salon 139.

impression of last year, but none of S. E. Wall's three contributions can be commended, his notes being thin, sketchy and uncertain. J. C. Warburg is one of the exhibitors to whom more space has been accorded than to many others. His *Surf* exercise (page 159) has already been dealt with and the green *Fairy Clocks* calls for no special comment. The *Brunnsparken, Gothenburg* shows him energetically working out a difficult task in sunlight and on the whole the registration is artistically true. One curious effect in a part of the scheme has been brought about as the figures on the seat to the right leave the impression of being in a swing. In his fourth contribution, *Rocks and Wrack*, he gives us a picturesque view of a bay with distant figures on the beach, and Miss Agnes Warburg has made a delightfully fresh study of the delicate blossom in a cherry orchard bathed in light. A frankly matter-of-fact presentment of a fisherman has occupied



TUGGING HOME. *R.P.S. 125.*
By W. Clayden.



SURF. *R.P.S. 56.*
By J. C. Warburg.

Francis Ward, and one of the numerous snow shadow themes has been sent by R. E. Weeks, whilst early in the room B. Wickison's luminous outlook on Portsmouth Harbor keeps up his reputation. Perhaps the best attempt to overcome the eternal difficulty of presenting a flock of sheep in light is B. G. Wilkinson's *Early Spring*, although this is by no means perfect. Credit should nevertheless be given to the fine composition of the landscape setting. J. H. Wilson, too, can be praised for a well-toned out-of-door portrait study of a small child at a picnic, and I was favorably impressed with Mrs. H. Wootton's *A Water By-way*, and before looking at my catalogue I took it for a Percy Lewis. Lastly it is a pleasure to mention and remember the output of J. M. Whitehead. Two of his examples have received encomiums already, and the remaining three are quite worthy of this conscientious photographer. Very few of the Royal exhibitors could be relied upon to send five works of this standard; the test would be much too severe. How much to select from a panoramic scene is well exemplified in his *Solitude*, the foreground bank to the right shutting out the part which is unnecessary and centring the attention on the fine view to the distant hills. In *The History of many a Winter Storm*, he also establishes a strong pictorial result by the choice of simple means—a stately tree silhouetted against a powerful sky. The subjects themselves need not be imitated by others, but certainly the student who wishes to improve might with advantage try to see Nature with some of Mr. Whitehead's visioning.



"GOOD-NIGHT!"
By Newton Gibson.

*** *A few subjects reproduced for these pages, but crowded out will be found in* THE PHOTOGRAM.

*** *A few pages of the editorial notes and notices are crowded into the advertisement sheets; where, also, the indices will be found.*

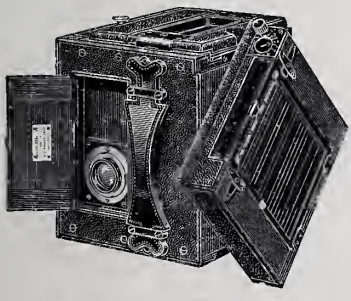
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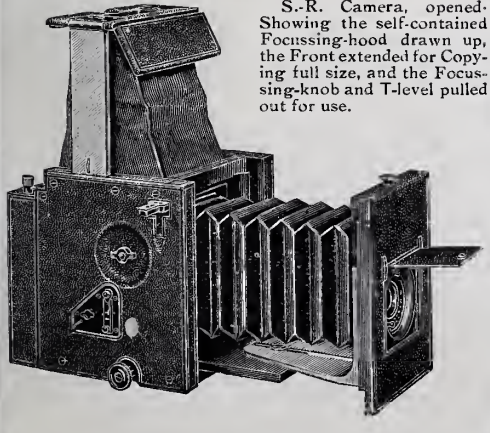
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We still occasionally meet people who are regular readers of this Annual, but who have not realised that we reproduce *non-exhibited* pictures. In the case of the work of exhibitors, even, we prefer to make our selection before the exhibitions open, regardless of the fact that the picture we select may be amongst the rejected at the exhibition. Our own standard is not that of either of the exhibitions—nor can it ever be—since our aim is to be catholic to an extent which would be unwise in a pictorial exhibition where the exhibits have to be left to tell their own story; and this absence of a single fixed standard is intensified by the necessity of considering certain foreign and colonial work from a point of view quite different from that which is useful in the case of British examples.

The distance which frequently occurs between a reproduction and the comments thereon is an inevitable result of the necessity to print off successive sheets of the work as rapidly as possible. The varying times at which originals are received forces us to make up a sheet for the printers with such blocks and such letterpress as happen to be ready at the moment. To remedy this defect as far as possible, indices are provided, amongst the earlier pages of advertisements, which give references to both criticisms and reproductions.

We close with very sincere thanks to every one who has assisted towards the success of this volume, including many who submitted interesting works which the limits of space prevented our using.

Constructive Criticism.

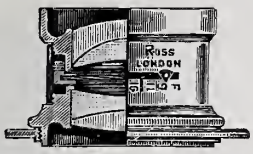
The extent to which the "Constructive Criticisms," supplied by certain members of our staff, have been valued, suggests the repetition here of an announcement which we have been publishing, off and on, for some ten years :—

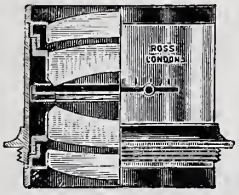
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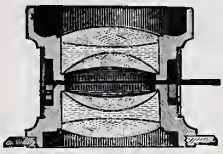
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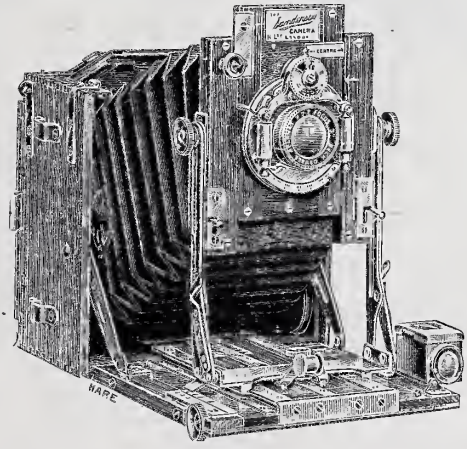
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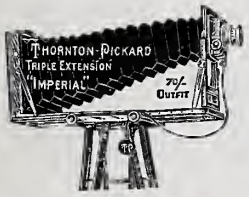
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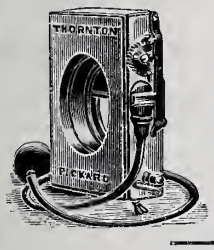
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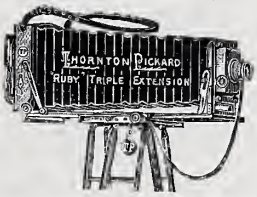
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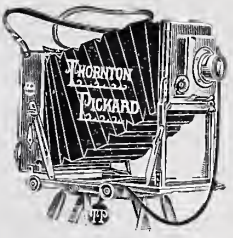
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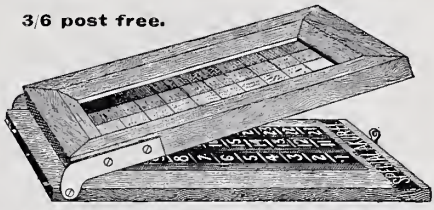
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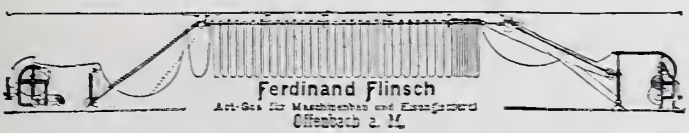
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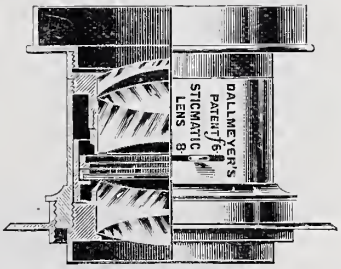
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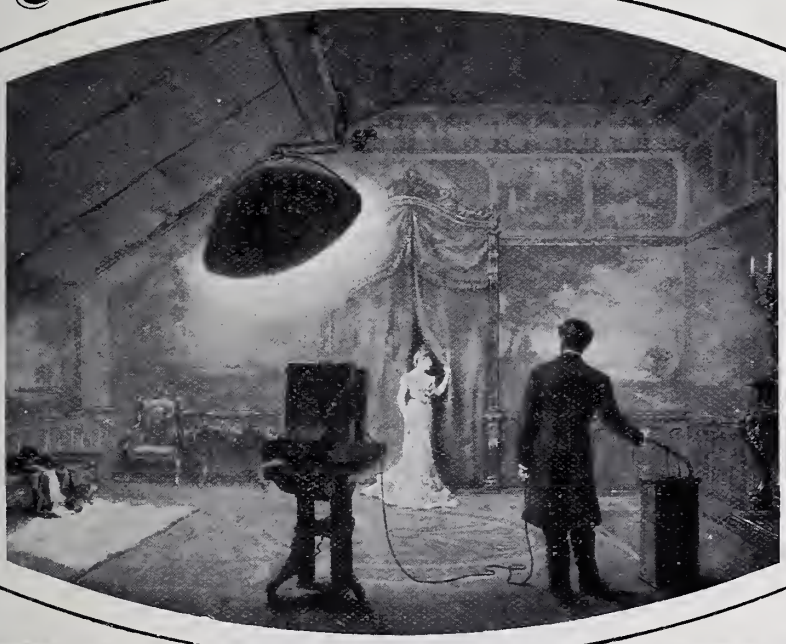
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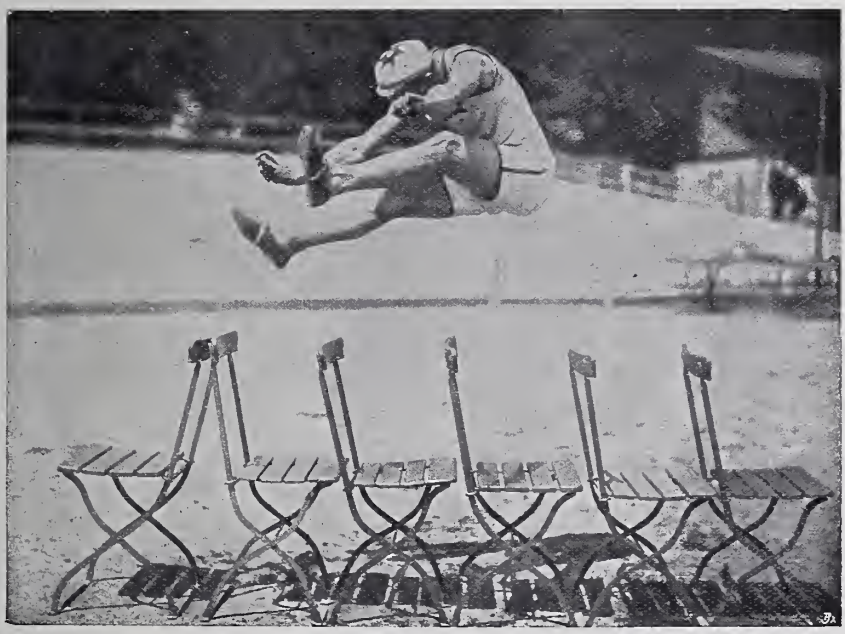

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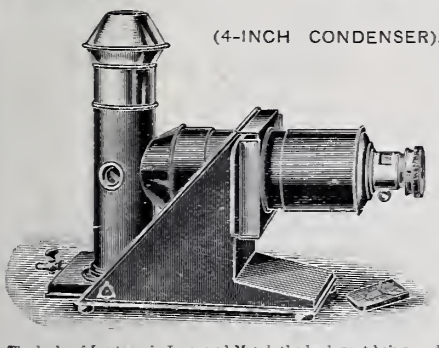
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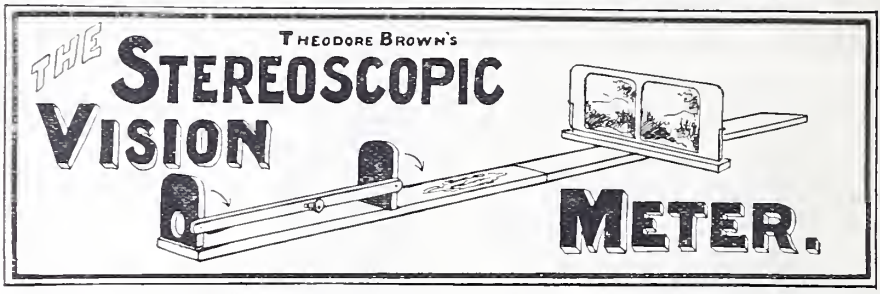
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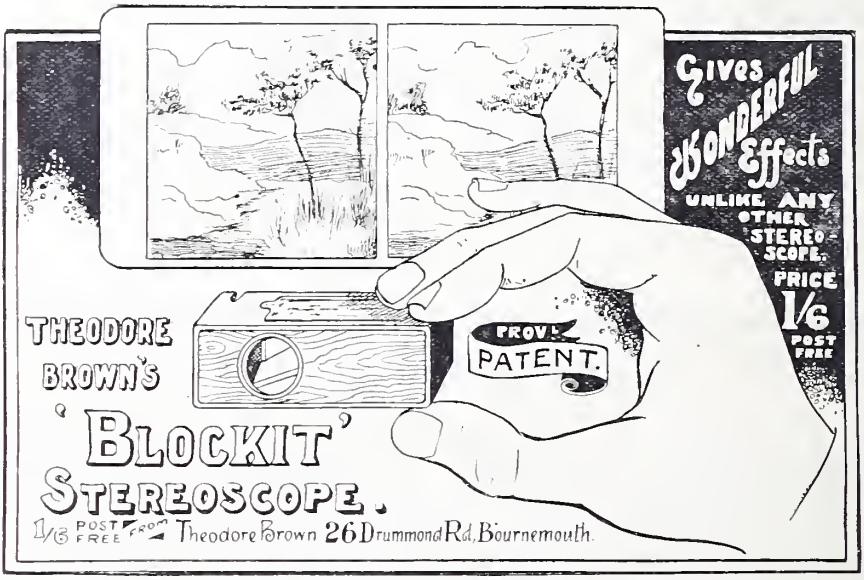


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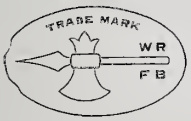
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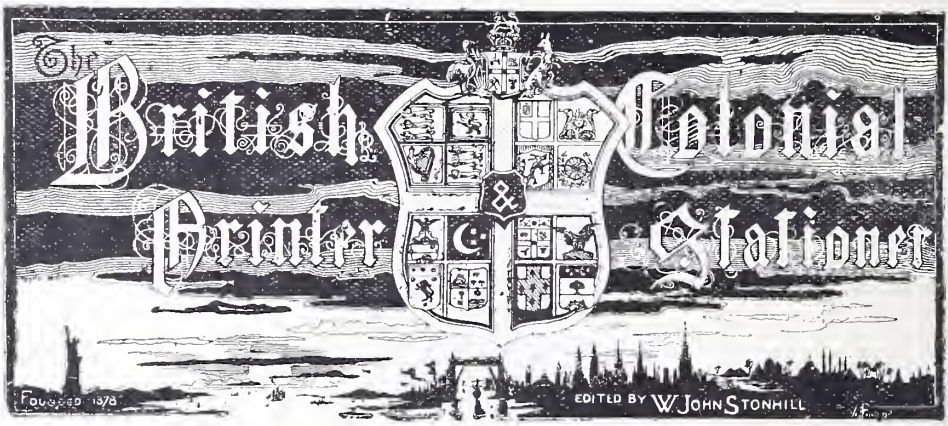
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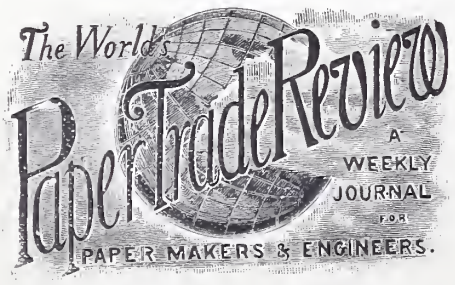
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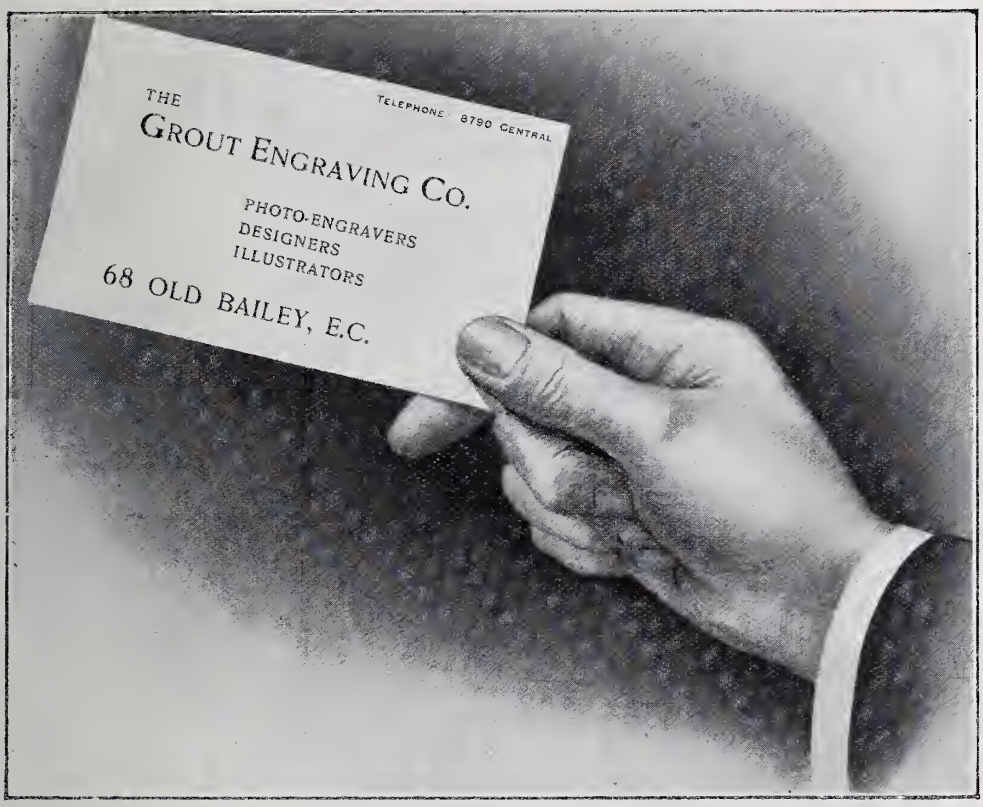


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